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# Contents

Amateur Photographer For everyone who loves photography

#### News, views and reviews

5 News

COVED CTORY

Olympus poised to launch Micro Four Thirds model; Classic cameras bloom amid the gloom, Kodak opens up history books

10 Review

The latest books, exhibitions and websites

12 Letters

AP readers speak out on the week's issues

13 Backchat

AP reader Ian West wonders whether his 'arty' clever son thinks just a little too much

90 The final frame

Roger Hicks considers the close relationship between price and demand

#### **Technique**

14 Photo insight

Steve Bloom explains how he used dodging and burning to bring out detai in a magical elephant scene

17 Reader masterclass

COVER STORY Bob Barclay shows three AP readers how to use fill-in flash to create unforgettable beachside images

#### On test and technical

41 Testbench

Datacolor SpyderCube and Naneu Pro Adventure K3L backpack

42 Q&A

Our experts arswer your questions



#### Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. See the features sidebar on the right-hand side of our homepage at www.amateurphotographer.co.uk for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



#### 45 **Canon EOS 500D** vs Nikon **D5000**

**COVER STOR** 

Today's first-time DSLR buyers get a lot for their money, including HD video. Barney Britton pits the Canon EOS 500D against the Nikon D5C00 and finds out which mocel offers the best value.

53 Panasonic Lumix DMC-GH1

(OVER STORY Apart from HD video recording, what does the Panasonic Lumix DMC-GH1 offer over the existing G1? Richard Sibley puts the new model to the test

57 **Bit depth explained** COVER STORY Geoffrey Crawley looks at bit depth and how it impacts upon photography

#### **Your pictures**

29 Gallery

Another selection of superb reader images

36 Appraisal

Damien Demolder examines your images, offering words of wisdom and advice

#### **Features**

24 On the right track COVERSTOR

Charlie Waite is taken out of his landscape comfort zone and heads for London's St Pancras International station in search of the perfect composition. Bob Aylott reports

35 Icons of photography

Geoffrey Crawley looks at the life and work of Frederick Wratten, a man responsible for much more than filters in the world of photography

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AP test reports Telephone: 01707 273 773 www.testieports.co.uk/photography/ap

# The shape of things to come?



If I owned a carmanufacturing firm, I'd build a machine with a modern engine and a body shape that recreated the

age when cars really had character and personalities. Modern cars seem all the same to me. I can appreciate that certain shapes use less fuel, but why does everything appear to be based on the original Ford Mondeo?

Cameras have been going the same way for some time. The basic SLR shape, with its slim body, bulbous prism head and cylindrical protrusion of a lens at the front obviously works, and we've been looking at it again and again over the past 50 years. Canon recently celebrated a half-century in the SLR business and cisplayed a cabinet of major models throughout that age. As interesting as I found them, it struck me that not much has changed.

I have a limited collection of cameras, none of which is really worth anything but all of which are interesting from a visual or innovation point of view. They are, on the whole, beautiful and inspiring to look at and to use. If this new Olympus Micro Four Thirds body (see News, page 4) really does resemble the wonderful Pen half-frame cameras of the 1960s, it will be a very welcome change.

# Our question f the week

#### In AP 30 May we asked...

Do you like the idea of having a vari-angle LCD screen on your SLR?

You answered...

**A** Yes 57% **B** No 34% **C** Don't know 9%



#### This week we ask...

What kind of camera design would you prefer?

A Modern and sleek B Retro and cool

#### **Vote online**

www.amateurphotographer.co.uk

#### SIGMA



# OUR WORLD

**Tom Servais:** Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at t/6.3.

# TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.

#### A man hits the waves in the gentle rays of a setting California sun.

This idyllic moment was captured by a high magnification, compact Sigma zoom lens. Designed for digital SLR cameras and equipped with Sigma's original Optical Stabiliser function, this hyper-zoom lens uses Special Low Dispersion (SLD) glass elements and aspherical lens elements to produce excellent image quality throughout the entire zoom range. The Super multi-layer coating helps reduce flare and ghosting and the Hyper Sonic Motor (HSM) ensures a quiet and high-speed AF.

\*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

A versatile, high magnification zoom lens featuring Sigma's original Optical Stabiliser function and Hyper Sonic Motor throughout its impressive zoom range



 Available for Sigma, Canen, Nikon, Sony, and Pentax cameras
 Matched lens hood included

SIGMA 18-250m F3.5-6.3 DC OS HSM DESTAL





# News | Analysis | Comment | PhotoDiary 13/6/09

The National Trust is more than happy for people to take photographs on their days out for their own personal use, which includes posting them on photo-sharing websites...

NT verdict on Flickr, page 7

Olympus poised to debut Micro Four Thirds camera | Looks like 'Pen'

# Olympus camera 'resembles' 1950s classic

LYMPUS'S first Micro Four Thirds digital camera will resemble the legendary Olympus Pen half-frame camera, which debuted half a century ago, a Japanese press report claims.

So far, only mocked-up versions of the camera have been shown to journalists at photographic trade shows, as expectation mounts over the soon-to-be-launched model, due to be officially unveiled this summer.

Reporting from a Japanese press conference held last month, respected trade publication *Pen News Weekly* stated. 'The announcement this time indicates that the actual model to be introduced will feature a considerably different outer design that bears a close resemblance to the legendary Pen 18x24mm camera.'

Olympus president Tsuyoshi Kikukawa is quoted as saying. 'More than 30% of the users of compact digital cameras wish to use DSLRs, but they do not actually step up to DSLRs simply because of



prices, sizes, weights and difficulties to use."

He added. 'We at Olympus wish to make an appeal to those people with the new Micro Four Thirds DSLR-type camera, and hope to regain lost ground in our imaging business by focusing on the Micro Four Thirds system.'

An Olympus UK spokesman declined to comment on the report.

The Olympus Pen first appeared in 1959. On its website chroniding the history of the Pen-series camera, the firm states: 'The design process began with the concept of creating a camera that could be sold for 6,000 yen.

'The Pen combined the superb photographic performance of the D-Zuiko lens with excellent portability, and it was also used by professional photographers as a secondary camera.'

Olympus first revealed plans to launch a Micro Four Thirds camera at last year's photokina trade show in Cologne, Germany.

Olympus and Panasonic announced Micro Four

Thirds last year. At the time, Panasonic claimed there are 23m 'DSLR intenders' – consumers who want a DSLR but are seemingly put off by their complicated controls and bulk.

Photographers could expect to see 'dramatically' smaller and lighter interchangeablelens camera systems.

However, so far, only Olympus has announced firm plans for a compact-style Micro Four Thirds product. The first two Micro Four Thirds cameras from Panasonic – the G1 and GH1 – are more akin in style to a DSLR.

When compared to the existing Four Thirds system, the Micro Four Thirds standard reduces the distance between the imaging sensor and lens mount, and enables the outer diameter of the lens mount to be reduced by 5mm.

The system's slimmer dimensions have been made possible by removing the mirror box, meaning that, in technical terms, it is not a singe-lens reflex camera.

### **SNAP** SHOT

#### Adobe bike

Adobe will raise the price of its Creative Suite 4 (CS4) imaging software by 10% from 1 July. The firm blamed sharp fluctuations in the exchange rate between the pound and the euro in the face of 'unprecedented economic turmoil'. CS4 will cost around £614 – a rise of more than £56.

#### Nikon pledge

Nikon's plan to cut 1,000 jobs worldwide will have no direct impact on the firm's imaging division, a company spokeswoman has said. Nikon Japan announced the cutbacks as part of a plan to restructure its Precision Equipment business, which makes semiconductors.

#### **K20D** plan

Pentax claims that its K-7 digital SLR will not replace its existing K20D camera. However, a report in the Tokyo-based photographic trade publication 'Pen News Weekly' states otherwise. Pentax unveiled the 14.6-million-pixel model last month (see News, AP 30 May).

#### Software trial

ACDSystems has released a trial version of software designed to enhance the viewing, browsing, organisation and sharing of images. The public beta test of ACDSee Pro 3 is designed to give photographers a faster, more affordable workflow. Feedback will be used to develop the final version due out this autumn. Visit www.acdseepro.com.

### Classic cameras boom amid the gloom

SALES of classic carreras are defying the recession, if the results of an auction in Austria were anything to go by

In total, the Westlicht Photographica aucticn in Vienna raised €1.1m (around £965,530).

'Regardless of the recent economic situation, this auction was able to hold the high standards of previous auctions both in total turnover as well as the percentage of sold lots,' said Westlicht spokesman Martin Reinhart.

The highlight was the sale of a Leica M4 'olive' camera (pictured), made for the Cerman military, which bowed out for €87,600 (£76,891).

The lot was described as one of the rarest M cameras, in 'near mint condition'. It sold with a 50mm Elmar f/2.8 lens at the auction last month.



The olive-coloured Leica M4 fetched the equivalent of around \$77,000 at a classic camera auction in Vienna

# **PhotoDiary**

#### A week of photographic opportunity

#### WEDNESDAY

JUNE 10

EXHIBITION The Last Things ('unseen' Ministry of Defence photos) by David Moore, until 5 September at Focus Gallery, Wo verhampton WVI 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk. EXHIBITION Helmut Newton by Helmut Newton, until 19 June at Hamiltons Gallery, London WTK 2EL, Tel: 0207 499 9493, Visit www.hamiltonsgallery.com.

#### THURSDAY

JUNE 11

EXHIBITION The Last Iceberg by Camille Seaman, until 3 July at Hoopers Gallery, London ECIR OAA, Tel: 0207 490 3907, Visit www. hoppersgallery.co.uk. **EXHIBITION** Born in Bradford by Ian Beesley, until 2 August at Bradford 1 Gallery, West Yorkshire BD1 ISD, Tel: 01274 437 800. Visit www.oradfordmuseums.org.



#### **FRIDAY**

IUNF 12

EXHIBITION The Lost Art of the Picture Library, until 24 July at Northumbria University, Newcastle upon Tyne NET 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk, EXHIBITION Wall to Wall: Bob Carlos Clarke retrospective, until 3 July at the Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

#### SATURDAY

**EXHIBITION** Recollections by Philip Jones Griffiths, until 21 July at Bcdelwyddan Castle, Denbighshire LL18 5YA. Tel: 01745 584 060. Visit www.bodelwyddan-castle.co.uk, EXHIBITION Flora, flower photos by Artonio Gesmundo, until 13 June at Rathbone Gallery, London W1T2JZ. Tel: 0207 636 6699. Visit www.rathbonegallery.com.

#### **SUNDAY**

JUNE 14

**EXHIBITION** Don McCullin: In England, until 27 September at the National Media Museum (Gallery Two), West Yorkshire ED11NQ. Tel: 0870 701 0200. Visit www.nationalmediamuseum.org.uk. COMPETITION £3,000 prize up for grabs in the Terry O'Neill Award for contemporary photography. Closing date for entries is 31 July 2009. Visit www.ipabattle.com/oneillaward.

MONDAY

**EXHIBITION** The Philip Townsend Archive, until 12 July at The Photographers' Lounge, Dorset. Tel: 01929 424 414. Visit www. photographerslounge.co.uk.

**EXHIBITION** Music and Fashion, until 31 August at National Conservation Centre. Liverpool L1 6HZ. Visit www. liverpoolmuseums.org.uk.



#### TUESDAY

JUNE 16

**EXHIBITION** Diane Arbus, until 27 June at Timothy Taylor Gallery, London WIK 2EX. Tet: 0207 409 3344, Visit www.timothytaylorgallery. com. **EXHIBITION** Fame, Fashion and Fast Cars, includes eight 'unseen' photographs captured by Lord Lichfield, until 29 October at Shugborough, near Stafford ST17 OXB. Tel: 01889 881 388. Visit www.shugborough.org.uk



Firm still positive though compact camera sales plunge

# Jessops set to slash more jobs

photographic retailer Jessops has confirmed that it plans to cut more jobs over the summer as part of a 'fundamental review' of staffing, and pledged to boost staff training.

In the past two years Jessops has slashed 250 jobs - two thirds of its workforce.

Earlier this year, Jessops closed 21 stores - leaving 211 - and shed more than 50 staff at its head office.

Commenting on the latest job cut plans, a spokeswoman told AP: 'These are in addition to the ones already announced.

'The process started on 11 May and will be completed by the end of July. Because this process is ongoing we are unable to give a figure of how many this will be.

Jessops chairman David Adams (pictured above right) said the firm plans to replace some full-time staff with part-time workers, yet Jessops claims its stores will be 'fully staffed at peak trading periods'

The jobs news came as Britain's biggest high-street photographic retailer reported that its like-for-like sales fell 4.5% in the six months to 31 March 2009

However, it said that trading in the eight weeks to 24 May was 'encouraging', recording a fall of 3.6% in like-for-like sales, compared to 8% in the same period the year before.

Jessops – which has debts totalling around £60m - has been hit hard by falling sales of compact cameras with total camera sales revenue



Despite a surge in DSLR revenue and online sales the firm is still around \$60m in debt

down 12.8% to £28.4m, However, DSLR revenue rose 3.9% to £35.7m.

Online sales shot up 28% and Jessops printed 49m digital images - a rise of 7.5% over the six months.

The firm says it sells more than 1,000 photobooks a week, addinc: 'We see this as a continuing source of incremental revenue in the future."

#### ID card scheme

Meanwhile, AP has learnt that Jessops is among thousands of photographic stores in line to provide photographs and fingerprint data for individuals taking part in the Government's controversial national identity card scheme.

The Photo Marketing Association (PMA) whose members include Jessops - is in talks with the Identity and Passport Service (IPS) over the proposals. which also include the collection of biometric data for new cassports.

More than 4,000 UK photographic outlets are members of PMA

Last month, the Home Office announced that people living in Manchester will be the first to be able to volunteer for ID cards.

PMA's UK director Nigel McNaught, who is in discussions with the IPS, said: 'If a National Identity Card Scheme is launched then our members want a slice of the action."

McNaught claimed stores that already provide customers with passport photographs are best placed to collect biometric finceronnt and facia recognition data.

#### Uncertainty

But PMA does not expect all photo retailers to sign up to any such scheme because some will question whether there will be enough profit in it for them.

A Home Office spokesman confirmed that the Phcto Marketing Association is among bodies that have 'expressed an interest' in taking part in the ID card scheme

Asked whether Jessops is among those in talks with the Home Office about the scheme, a spokeswoman for the store said: 'Due to confidentiality issues we are not able to answer this at this stage."





#### Sony debut

Next month, Sony is set to release a new Cyber-shot digital compact camera called the W180. The 10.1-million-pixel model packs in a 3x optical zoom. plus a top equivalent ISO of 3200. Features also include a 2.7 in LCD screen and face detection. AUK price has yet to be announced.

#### LX3 update

Panasonic has released a firmware update for its DMC-LX3 digital compact. Firmware update version 1.3 is designed to improve auto white balance performance and rectify 'several minor issues'. These include improved operation of MF Assist/ AF area selection. For full details and to download visit www. panasonic.co.ip.

#### Student win

Glasgow University student James Porteous has scooped the Best Photographer title in 'The Herald' newspaper's Scottish Students Press Awards, James triumphed for his work for the university's 'Guardian' website. The contest was sponsored by Nikon UK.

#### **Retail event**

Retailers are invited to attend the Retail Imaging Show, which takes place in London on 25 September. The show, at the London Marriott Hotel, Grosvenor Square, will include presentations in the 'Pixel' theatre. Tickets cost £17.50 each but early booking discounts are available. Full details will appear shortly at www. retailimagingshow.co.uk.

#### **Facebook images**

Websites are 'keeping deleted photos', according to a report by Cambridge University researchers. The researchers daim that seven websites from which they deleted images - including Facebook were found not to have permanently erased the photos. For full details visit the researchers' website www. lightbluetouchpaper.org.

# Kodak opens up history books

HOTOGRAPHS and documents charting the development of photography from a hobby for the rich to a popular British pastime have been revealed for the first time.

Images from Kodak's British-based archive have been donated to the British Lbrary, while 'important' photographic journals will be housed at De Montfort University in Leicester.

Stretching back more than 120 years, the Kodak Limited Archive is billed as a 'treasure trove of primary material for historians and researchers of the history of photography.

The move means that the images can be properly conserved for future generations by the British Lbrary's photographic experts, said a spokesman.

He also revealed that the British Library is planning to stage its first-ever large-scale photographic exhibition in October, adding that very few pictures from the Kodak archive have been seen in public before.

The exhibition will focus on 19th century photography and the technical side of its development.

The Kodak Limited Archive includes advertising photos, pus correspondence and minutes from meetings. and images of Kodak buildings and the company's employees

Kodak Ltd chairman and managing director Julian



Baust said: 'The earliest items in the archive date from around 1885 when the first Kodak offices were opened in Soho Square."

Kodak donated its photographic apparatus to the National Museum of Photography, Film and Television in 1985

# US in fresh bid to stop abuse photos

THE US government has asked a court to stop the release of images of alleged detainee abuse but denies a press report that the photos depict rape and torture.

The Daily Telegraph claimed that at east one photo shows an American soldier raping a female prisoner at Abu Ghraib jail in Iraq. The paper says the claims have since been confirmed by a former US army officer.

President Obama's government has asked a federal appeals court to halt the release of the images. The US administration believes the images could incite violence in Pakistan, as well as in Iraq and Afghanistan

Meanwhile, the US has again insisted that the images have been investigated. though officials are vague

about what the photographs actually show. A White House spokesman said: 'I have not seen all the photographs, but can tell you, as the Department of Defense can, that what is depicted in the [The Daily Telegraph] article, and what is depicted in the photographs, are not the same thing."

Last month, in a U-turn, President Obama decided not to release the images.

# **National Trust** gives Flickr go-ahead

PHOTOGRAPHERS are free to post images taken at National Trust properties on social networking sites such as Flickr, unless they are for commercial use, a Trust official has said.

The clarification comes after many photographers expressed concern about the wording of rules posted on the website of the National Trust Photo Library (NTPL). which state: 'The National Trust does not permit photography or filming at its properties for commercial use or for reproduction in any form.' The rules add that images should not be provided to photo libranes. agencies or 'online providers' - further raising fears that this is a catch-all clause covering all websites.

AP reader Andy McInroy, who wrote to the magazine fearing the policy would hit 'photographers' rights to give away their images into the public domain for free!

After AP contacted the NTPL for clarification, a spokesman said: 'We want to encourage people to take pictures... The trust is more than happy for people to take photographs on their days out for their own personal use, which includes posting them on photo-sharing websites such as Flickr...

However, he added: 'Anyone wishing to sell their images neecs to contact our film and broadcast liaison office to make sure the necessary contractual arrangements are in place."

The trust told us that it would consider changing the wording of its photographic policy following the concerns raised by photographers.

The spokesman added: 'We ask people to contact the property in advance if they wish to take photography indoors as we do not allow indoor photography when other visitors are there, and there may also be special conservation requirements for photography in that property."

### **Camera clubs celebrate Lottery payouts**

AMERA dubs are celebrating after receiving nand-outs from the National Lottery Enfield Camera Club in Greater London says it has been able to 'go cigital' thanks to the £3,000 Lottery payout it received as part of the Awards For All scheme.

A spokeswoman said: 'The grant was £3,151 — enough to cover the cost of new digital equipment, including a digital projector, laptop, software, projection screen, protective cases, and a few little accessories and spares.'

Members now plan to



Club vice-chairman Frank Heinley (left) and club president David James with the Lottery award

hold digital photography competitions and host digital training evenings.

'Having all the equipment in-house will enable us to

de-mystify digital imaging for some of our older members, while encouraging younger people to join in, added the spokeswoman.

Goirg digital should also help reduce club costs, by saving the money that was spent developing 35mm film needed for slide shows. This is expected to encourage more members to present their images.

The news came as we learnt that Homdean Camera Club in Hampshire scooped a £5,565 Lottery grant, which it plans to spend hosting events and giving presentations to local community groups.

# ClubNews

AP's weekly round-up of club news from all over Britain

Bacup Camera Club

The cub will stage an exhibition and open day on 5 September (10:30am-3pm) at Bacup Natural History Museum, Yorkshire Street, Bacup, Rossendale, Lancashire. The club meets at 7:30pm every Wednesday (from September). New members welcome. Tet 01706 870 451.

Wakefield Camera Club The dub hosts an evening of 'lighting magic' with John Gardner on 15 June, plus an open competition. Members meet on Mondays at 7.30pm, at The Wakefield City Club, Brunswick Street (off Kirkgate), Wakefield, West Yorkshire WF1 4PW. Tel: 01924 255 471. Visit www.wakefieldcameradub.org.uk.

Carshalton Camera Club The cub's 54th annual exhibition will take place from 8-13 June at Carshalton Methodist Church, Carshalton, Surrey SM5 3DE. The dub will also host an open day on 13 June from 10am-5pm (entry free). Visit www.carshalton.cameradub.org.uk.

Dartford and District Photographic Soclety The society is organising an 'evening out' on 24 June. Members generally meet on the second and fourth Wednesday of the month (7.45pm for 8pm start), at I lubert I louse Community Project, St Vincent's, Mallard Close, Temple Hill Square, Dartford, Kent DAISHU. Tel: 01322 224 964. Visit www.dartphoto.org.uli.

Send club news to: apevents@ipcmedia.com

# **SNAP** SHOT

#### West pleads not guilty

American rap star Kanve West pleaded not guilty to charges linked to an alleged dash with a paparazzi photographer. West, 31, was charged with vandalism, assault and theft after the altercation at an airport in Los Angeles, USA, last year. He is accused of smashing the photographer's camera – breaking the flash - during the alleged incident on 11 September. West was not in court to enter his plea. Earlier this year West made a pledge to be more pleasant to paparazzi photographers. Last November, the rapper was involved in an altercation with a UK freelance photographer.

#### **Canon move**

Canon Europe is planning to move its head office to London from Amsterdam in the Netherlands over the summer. The move is expected to take place during July and August, and expand staff numbers at Canon's Stockley Park base near Heathrow to around 500. However, it is unclear how many of the 226 staff who are currently based in the Netherlands will move to the UK, said a spokesman.

#### Photo buyers choosy as crunch bites

OWNERS of publications are becoming choosier when sourcing the images they buy as the economic crisis takes hold, according to one of the biggest picture agencies.

'In the tough economic climate, picture buyers are demanding a broader selection of both editorial and creative imagery from picture agencies,' said Jenny Teasdale, marketing manager for Press Association Images.

The news came as the agency moved to strengthen its business by signing a deal to represent ScanPix Bilhuset, a collection which houses thousands of images by Scandinavian photographers.

Teasdale told us: 'Picture buyers are wanting a greater selection of images from their main suppliers

'We are increasingly finding that buyers, especially those in book publishing, the public sector, and marketing agency and corporate brand sectors, want both editorial photography and creative photography

'In tough times, picture buyers are being asked to get the best rates from fewer suppliers. So, by offering both types of imagery to these clients, we meet their business demands more closely.'

She added: 'Press Assocation Images is more likely to be on a buyer's preferred supplier list if we can offer a broader range of imagery.'

Meanwhile, Getty mages is confident it can ride

out the credit

crunch. Alison Crombie, senior director of public relations for Getty Images' European operations, told AP: 'We have content across type and price range. With Stockphoto and the largest royaltyfree offering, we are confident that in these challenging times we are able to provide content that meets all our customers' visual communications needs







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- Compact Design



#### Nikon

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#### D90

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   HD Movie Recording



#### D5000

- 12.3 Megapixel DX format image sensor

#### D60

- 10.2 Negapixals



#### Nikon Lenses

Nikon lenses are regarded as among the best optics in the world, using state of the art multi-coatings ensures superb



Nikkor Zoom



Nikkor Prima



Nikkor Macro



#### Nikon Speedlights

The Nikon dedicate Speedlight range





#### Nikon Binoculars

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Monarch Hunting and Outdoor



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#### Nikon

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Your guide to the latest photography books, exhibitions and websites



# **Images From the Past:** Rome in the Photography of Peter Mackey, 1890-1901

18 June-12 September: Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP. Open Tues-Sat 10am-5pm and the first Tuesday of the month 6pm-9pm. Tel: 0207 405 2107. Website: www.soane.org. Admission free

Father Peter Paul Mackey, born in Birmingham in 1851, was a keen photographer with an interest in architecture. At the end of the 19th century he travelled to Italy to explore the ruins of some of the country's most famous ancient cities. Closely affiliated with the educational centre, the British School at Rome, Mackey lived in the city until his death in 1935, and in that time made more than 2,000 prints and negatives. Only a number of original silver gelatin prints have survived, and from these digital prints have been produced, 44 of which are on show. The photographs depict a city on the cusp of change. In some, idyllic vineyards and market gardens fill the frame, while in others, ancient ruins and smoking chimneys provide a curious juxtaposition. The exhibition presents a Rome that has been preserved in time. Some of the original prints are on display and there is an accompanying catalogue. **Gemma Padley** 









On the heels of its ever-popular Our World Now compilations, Reuters releases its companion volume, Sport in the 21st Century. This new edition brings it up to date with the Beijing Olympics and other top sports stories since 2007.

Bold, colourful, action-packed, even emotional, the images are enthralling. Poring over the thousands (and more) sporting photos from the past couple of years cannot be easy, yet the Reuters team has managed to narrow the pool down to the 800 in this book. If you like sport as much as you like photography, you will undoubtedly get enjoyment from having this on your coffee table. Jeff Meyer



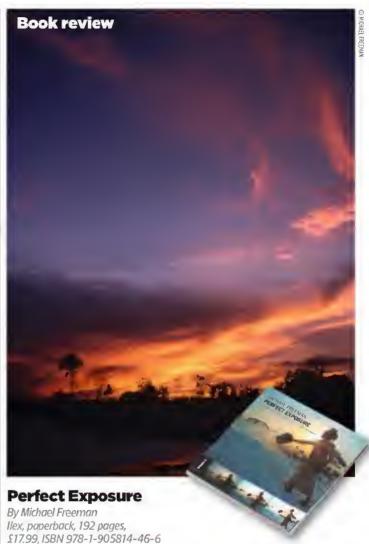
#### Website

#### www.wildfocus.org

Until a couple of years ago, Andrew Walmsley and Tom Marshall were amateur photographers working at the RSPB and Wildlife Trusts in the UK. However, a photographic trip to New Zealand changed their careers. For two years, Andrew and Tom travelled the country, working with a number of conservation groups, photographing the wildlife they encountered along the way. They have now set up a library of images called Wild Focus, featuring a selection of photographs from their time in New Zealand. Andrew and Tom's mission is to raise awareness of the plight of mammals and birds



in the country. Eight galleries include a 'Showcase' portfolio of images of threatened whales seals and penguins, and a 'Here's looking at you' gallery of humorous wildlife portraits. It's an inspiring body of work. Andrew's personal website (www.awimages. net) is also worth a peek. **Gemma Padley** 



Following on from the success of his last technique book, Photographer's Eye, Michael Freeman's latest offering takes the simple, but often misconstrued, concept of exposure and dissects it in clear, engaging prose. Freeman discusses how digital technology has expanded (and confused) what is possible in terms of exposure and offers a wealth of techniques for getting it right in-camera.

Everything from using a grey card to calculate midtones to the Zone System and HDR imaging is covered in this concise volume. With strong images to support his techniques, Freeman has produced a very solid book on a subject that can befuddle even the best of photographers. I can't think of a better exposure guide to have on my shelf. Jeff Meyer



#### Share your views and opinions with fellow AP readers every week





#### in remembrance

Though too young to remember the Vietnam War, like many others I have managed to understand some of the emotions tied up in that conflict through photos taken at the time. One of the images that has always stayed with me is the

chotograph taken by Hugh Van Es, a Dutch photojournalist who captured one of the most famous images of the fall of Saigon in 1975. The sense of terror jumped from the photo as a group of people scaled a ladder to a waiting helicopter on a roof. It is with sadness that I recently read that Hugh cied on the mcming of Fnday 15 May in Hong Kong. Long may others continue his tradition of outstanding images.

Rob Tye, Berkshire

#### **Know your counties**

I loved the article on photographing osprevs (AP 30 May), but please note that Rutland Water is not in Warwickshire, It is found in the county of Rutland but if, as many do, you fail to recognise Rutland as a county, then Leicestershire will do.

Michael Earp, Essex

#### Dipper tragedy

The saga continues regarding the dippers at Youlgreave in Derbyshire (Letters, AP 6 June). The exact area of the incidents is a wonderful place called Bradfordale, which is within the Youlgreave district. I had a telephone call recently from a Mr Warren Slaney, the manager of the estate at Haddon Hall. It would seem he is aware of ongoing misdemeanours by certain photographers in the area, and I understand that they are going to have an emergency meeting about the matter - the culmination of which could mean that photographers will be banned from the area due to



direct encumbrance upon the dipper by idiots who care nothing of wildlife and think only that pictures come first. I also understand that Natural England may be part of this meeting along with other official bodies, which could mean that the ban may very well incur 27 miles of beautiful riverside!

It takes some believing, but a photographer put on waders and waded up the river into the dam area near a waterfall approximately 8-10 feet from a dipper's nest. The bird was feeding its young at the time and eventually abandoned the nest after a full-day's onslaught.

There is also the stark fact that a disease that is sweeping the rivers throughout the UK can be transferred to a clean river environment by using waders that have also been used in an infected river. Unfortunately, at a time when photographers are already being persecuted by the silly antiterrorism act, such misdemeanours will just add another downward blow to all who respect their photographic hobby and above all respect wildlife more than a photograph.

Alex Birch, Nottinghamshire

#### Some colour, please

I found Colin Varrdell's article (How to shoot wild flowers, AP 23 May) very interesting and helpful, but was surprised that he saic little if anything about colour

rendering (how to get flower colours right) - blue being a particular problem (bluebells, for example). There were possibly some clues in Geoffrey Crawley's excellent article on colour basics in the same issue for digital workers, that is However, Colin still seems to be working in film (good on him), so for him and other film workers, post-production jiggery-pokery with colour channels isn't an immediate option - unless you scan your slides, you need to get things right in-camera. Will there be a follow-up article on handling colour in flower photography?

Neil Pascoe, Lancashire

It's impossible to cover a whole subject in just one article, and Colin's feature did deal with a massive range of solutions and problems. But don't worry, that is not the last you've seen of him, and I am sure we will deal with handling colour in flower photography soon

- Damien Demolder, Editor

#### Cat out the bag

Oh dear, Dave Harding has blown the gaff (Letters, AP 23 May). He has now alerted all Police Community Support Officers up and down the country to the fact that it is possible to 'recover' deleted images from memory cards. I had hoped that photographers would keep this information to themselves, so that if asked to delete images by some heavy-handed PCSO, they would just do so, then replace the card, and keep the one with the 'deleted' images for simple recovery later. Now it is likely that some of these guardians of our safety will demand (albeit illegally) that the cards are forfeited.

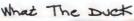
Neil Scott, Edinburgh

And you've just let it out again! I'm certain there are no PCSOs in the country poorly informed enough



#### Letter of the week

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#### Added value

I read with interest Ivor Matanle's account of the classic Nikon S3 and SP rangefinders (AP 30 May). You really should make his examinations of classic cameras weekly, as there are so many worth chronicling: the Yashica Electro series. the Olympus 35 series, and so on.

Uncharacteristically. a couple of interesting

bits were left out of the piece. First, Nikon did not pow out of the rangefinder world before developing what would have been the most advanced manualfocus model ever: the SPx or SP II (see www.cameraguest.com/nikonsp.htm for a brief account and some pictures). Sharing components with the F, it featured TTL metering and a Contax G-like zooming viewfinder rather than cluttered, obsolete frame lines. It never reached mass production, though

Second, the millennial S3 and SP were created partly by studying bought examples of both models and were handmade by Nikon's Mito Nikon subsidiary. Mito Nikon made the FM3a, FM2n and other interesting enthusiast cameras. It's sad that today Nikon seems keener on selling bits of plastic and semiconductor from Thailand and China than making works of art for traditional photographers Surely there is room in the market for both?

J Sorrels, London SE5

to attempt to confiscate a memory card - Damien Demoider, Editor

#### Out with the old

The issue AP 23 May featured a full-page photo of Che Guevara on page 24 (Icons of Photography) and a similar image occupying almost half of page 26. According to the text it's one

of the most famous images ever made - perhaps, but it's also one of the most published images ever, and it's been reproduced countless times in publications such as AP. Why can't more page space be provided for new and interesting work such as the excellent (but very small) images on page 30 from Sebastian Kaps? It's time to retire the tried-andtested padding and replace it with something new.

Denis Connolly, Gloucestershire

Of course. Korda's picture has been shown lots of times before - it wouldn't be iconic otherwise. Had you seen the contact sheet before, or the original frame from which the Icon was cropped? That's hardly 'padding' now, is it, Denis? -Damien Demolder, Editor





AP reader lan West has a son. He's clever. But does he think a little too much?

I have a son. A son who's very clever. But isn't everyone's son very clever? He's perhaps not going to win 'Mastermind' not that kind of clever - or know which way to turn a screw. He's 'arty' clever. In fact, and this is a parental boast, he has a First Class Honours Degree in Graphic Design and Typography.

As a result, he has always had an interest in photography. Ever since a very early age my cameras have been pressed into service for his various projects. Initially, it was old Olympus OM2s loaded with black & white stock through to Canon 1Ns.

Then the coming of digital imaging, arriving hand-in-hand with the computer programs suitable for his chosen career path. saw his photography take a startling leap in new directions. Everything was photographed - and I mean everything!

Sometimes, virtually every aspect of his day would be recorded for posterity. At least, that's what I'd call it, but I expect in the ever-changing design world of today there's probably an 'in' expression for the same task - some very 'now' terminology.

Nothing escaped: the toothpaste tube, signposts, remnants of the previous night's takeaway, even supermarket bags caught

#### **SS** Nothing escaped: the toothpaste tube, signposts, even supermarket bags caught up in telephone wires 55

up in telephone wires, for heaven's sake.

He now has his own design business, arranging photoshoots, booking photographers, giving talks on technique and lighting, designing page layouts for magazines and books. As for cameras, he owns a Canon FOS 5D Mark II, along with digital compacts,

a Canon EOS 20D, an Olympus OM2 and a 1960s Hasselblad.

So why bother to tell you all this? Well, he's just returned from an American 'road trip', flying to Chicago and then on to Seattle. He hired a 4x4 and drove the 1.000 miles to California, staving in Los Angeles and visiting the surfer's beaches before flying on to Florida and chilling out on the Keys. He then had a final few days in the Big Apple before flying home.

I collected him from Heathrow, and during the journey back we chatted about his holiday, with me saying that it'd be good to see his photos of the trip, but - shock, horror - none was taken!

He 'didn't want any photographs to spoil his memory of everything that happened'. Apparently, by actively not taking photographs, he felt that the memories he had in his head would not be distorted by seeing photographs of the same event later in life. Aaaaaaaaaargh!

Have I missed something? Does education encourage you to think a little too much? There is a light at the end of this tunnel, however. He did add that he may have taken a few snaps on his mobile, but he really couldn't remember if he'd deleted them or not.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

# Photographer Technique Insign the second of the second of

### The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp and Clive Nichols will reveal the secrets behind one of their great images. This week it's Steve Bloom

STEVE BLOOM Wildlife
The world's leading wildlife
photographer is bringing
his expertise to AP. Steve
has written dozens of books
on wildlife photography

#### STEVE BLOOM

EXPLAINS HOW HE USED DODGING AND BURNING TO BRING OUT DETAIL IN THIS MAGICAL SCENE

O me, forests are places of great mystery. The Andaman Islands in the Bay of Bengal, just off the coast of India, are covered in luscious woodland, and elephants roam freely through the undergrowth. I took this image just after sunrise and the light was exquisite. An early morning mist added to the magical atmosphere. It was this mysterious mood that I wanted to capture.

The light was changing rapidly so I had only a short amount of time to make the most of the conditions. I had taken a few shots of another elephant further away, but the images lacked the emotive feel I was hoping for.

I started to pack up my camera equipment when an intense beam of light burst through the canopy. An elephant was walking directly towards me and I knew this was my chance to capture the evocative shot I had in my mind.

The elephant only passed through the light for a moment. I didn't have time to set up a tripod, but I tend not to use one anyway as I feel more able to respond quickly to changing scenes without one. Setting my Canon EOS-1Ds Mark II to f/8 and ISC 250, I took a general meter reading and fired off an exposure at 1/125sec. The 70-200mm lens I was using has an image stabiliser setting, so this helped to prevent any camera shake.

The darkness of the scene appealed to me, and the denseness of the trees adced to this sense of mystery. I was standing a fair distance away and I used my lens at its widest focal ength to include as much of the surrounding scene as possible

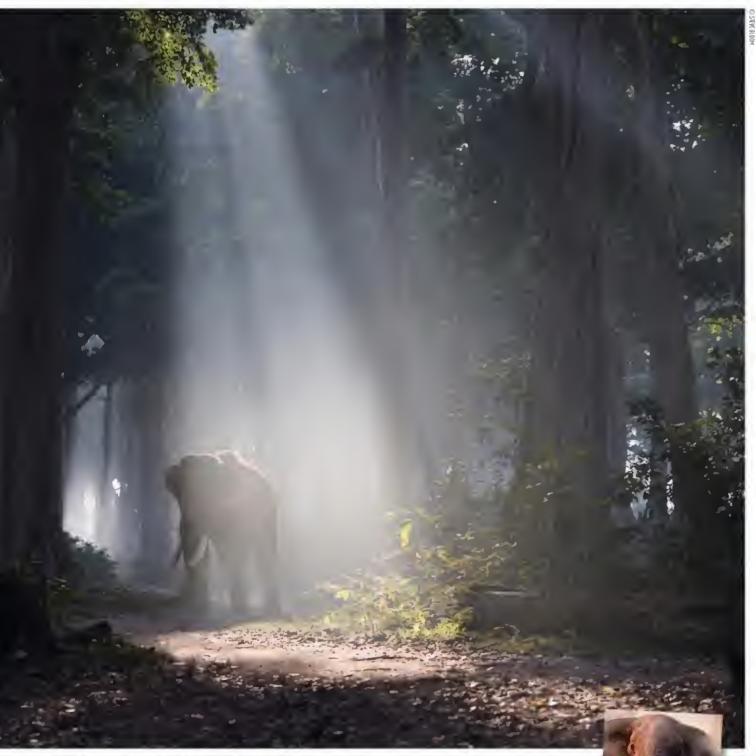
There are several elements that combine to make this composition work as a whole. The sunlit path leading towards the viewer from the centre is a key component as it cuts through the composition, creating a sense of movement and balance. The elephant is just entering the beam of light and there is a second shaft of light just behind it, which helps to create a sense of depth.

GG The sunlit path cuts through the composition, creating a sense of movement and balance 95

and the light has created a rimlighting effect that outlines its shape. The green leaves provide a glimpse of colour at the top and bottom of the frame, which balances the composition and concentrates attention on the subject.

The mist softened the light in much the same way as a softbox. I wanted to bring out the contrast between the softness of the light and the darkness of the trees, and by using the Dodge and Burn tools I was able to do this (see *Talking Technique*, right). AP







#### **Talking technique**

The challenge when shooting in extreme lighting conditions is in how to balance the exposure without losing detail in the shadows or highlights. My original image (see left) has less contrast than my final image, so in this instance I have adjusted the contrast afterwards. The shadows in the final image are much darker. I used the Burn tool in Photoshop to bring out detail in the darkest areas. Setting the Range to Shadows and the Exposure slider to approximately 7%, I gradually darkened the area to the left of the elephant. I tend to use a low Exposure setting because this allows more subtle control. I then used the Dodge tool to lighten the highlights slightly.

For more on dodging and burning, see 'Last Resort'. AP 6 June.

To see more images by **Steve Bloom** visit **www.stevebloom.com**. Steve's book 'Elephant!' is published by Thames & Hudson, priced £24.95, and is available from **www.stevebloomshop.com**.

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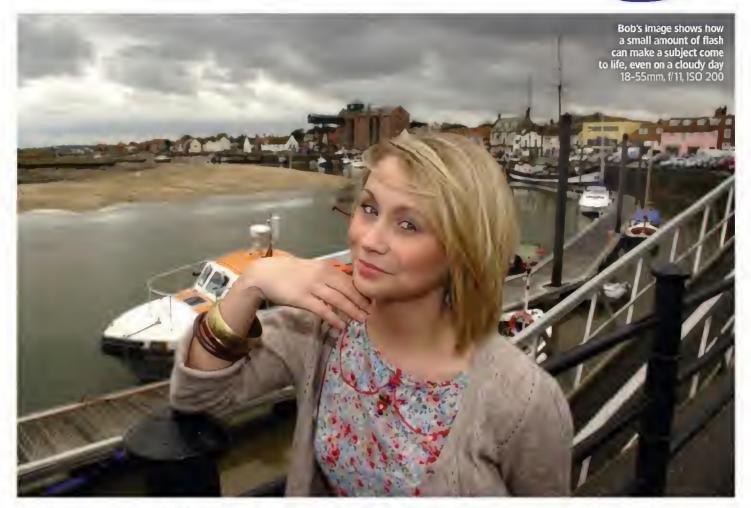
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### Reader Masterclass Fill-in flash

**BOB BARCLAY** SHOWS THREE AP READERS HOW TO USE FILL-IN FLASH TO CREATE UNFORGETTABLE BEACHSIDE IMAGES. **GEMMA PADLEY** REPORTS

OR this month's Masterdass, former Fleet Street photographer Bob Barclay whisked three AP readers off to Wellsnext-the-Sea in Norfolk to create zingy seaside portraits. Although the sun stayed away, Bob demonstrated how to use fill-in flash to create live v outdoor portraits even on a dull day

'When photographing people outside with the sun behind them, shadows appear on their faces,' says Bob. 'Flash lightens the shadows and evens contrast between bright highlights and deep shadows. The aim is not to "overflash" as too much light will overexpose your subject and burn out highlights. You want just enough flash to lift the subject from the shadows, but retain detail in the background. It is possible to do this with built-in flash, but a hotshoe external flash allows you more control. Many flashguns also have a pop-up catchlight card to light the eyes and a wideangle diffuser, which are useful accessories.

The readers used a Samsung GX-20 with either an 18-55mm or



L-r: Paul, Jodie and Earl brave the rain with models Charlotte and Lucy

50-200mm lens. The person who produced the strongest image at the end of the day took their GX-20 DSLR home. 'Most modern digital cameras have a notshoe setting and when used with a dedicated flash it works out the right amount of flash required in most circumstances,' says Bob. 'On the GX-20, this is called the 'P-TTL' mode. A pre-flash calculates the brightness of the scene and tells the flashoun how much flash is needed. The maximum shutter speed on this camera in this mode is 1/180sec and the camera decides the aperture. On a dull day like this I suggest using ISO 400, but keep

an eye on your ISO in case the light changes during the day.

Bob also asked the readers to use the flash manually so they could see how it was affecting their pictures. When working manually, take an overall meter reading to get the correct exposure for the scene and increase or decrease the flash power by dialling in the exposure,' he says. 'If you get the in-camera exposure right you should get an accurate exposure with the flash, but you may need to adjust the flash power.

Bob reminded the readers to check the effective flash range on the back of their flashguns to monitor how much fash is falling on their subjects.

'Think about where to position the model to avoid unwanted shadows, and make the most of the colourful boats and beach huts,' he says. 'Try shooting wide to include background detail or zooming in close to bring out an expression. The background is as important as the subject. We are at a beachside location, so your images should show this.

#### AP's expert

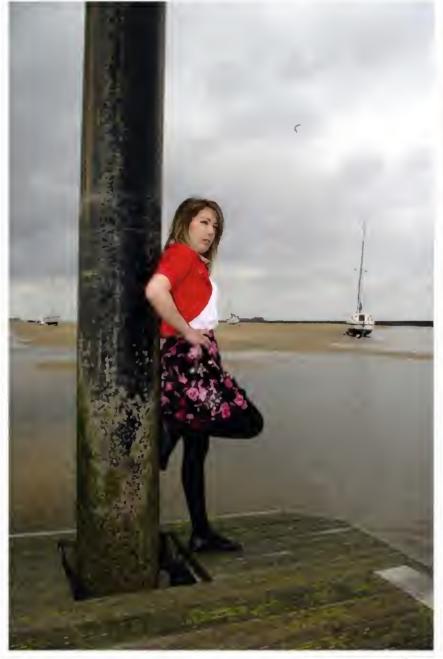
BOB BARCLAY worked as a top Fleet Street photographer for more than 30 years, but left photojournalism in 1998 to set up his owr studio and photography business in Surrey. During his career, he has covered news assignments in the UK and abroad, and got the first picture of the QE2 in mid-Atlantic as it brought troops home from the 1982 Falklands War.

Born in Scotland, Bob worked for a Scottish news agency before moving to London in 1968. He has worked for 'The Daily "elegraph', the Press Association and Express newspapers, and now freelances. To see Bob's images. visit www.

robertbarclay

photography.

com.





Earl
Piggott-Smith
Age 44
Lives West Midlands

Lives West Midlands
Occupation Policy advisor
Photographic Interests
Fashion and portraiture

'I've had experience of fashion shoots, so I felt comfortable using fill-in flash. I brainstormed a few beach-related ideas for the shoot beforehand, but they required sunshine, which unfortunately we didn't have. You have to be more inventive when the weather is bad – I asked the models to look out from behind the beach hut steps on one occasion, for example. Eyes are important because they tell you about a person and you can use expressions to create intrigue. Sometimes I zoomed in and just focused on the face, while at other times I staved back to capture the surroundings.

'I prefer working close because I like to capture the essence of the person. I tend to start further back and take more close-up shots as the shoot progresses. I experimented with changing the intensity of the flash, but tended to leave it on one setting if it produced a good exposure. Thinking too much about the camera settings means you focus less on composition, and if I'm running with an idea I don't want to break the flow. I'll wait for a natural pause if I need to change my flash settings.'

I experimented with changing the intensity of the flash, but tended to leave it on one setting if it produced a good exposure

Left: A series of verticals create balance and unity in Earl's composition 8-55mm, f/9.5, ISO 200 Below: Earl comes in close and uses flash to bring out the model's expression 18-55mm, f/16, ISO 400

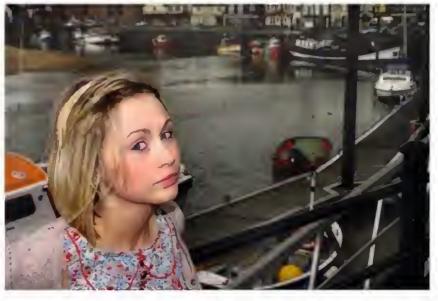
#### **Bob says**

Earl's strongest image (above) shows that he was thinking about his compositions. He used a series of uprights - the post, model and the boat - to create a sense of balance. All the elements work together and are pleasing to the eye. The image also shows a skilful use of cropping. Earl has come in close enough to concentrate attention on his subject, but has still included enough of the background to set the scene. He has used the right amount of flash to light up the girl, but retained the moodiness of the sky.

His other image (right)

captures a sultry expression, and Earl has created catchlights in the model's eyes. However, there is a little too much contrast. He has underexposed the background and used too much flash on the girl's face. When using flash for daylight images it is crucial to get the exposure right for the ambient light and then think about how you can use the flash to balance contrast on the subject. It shouldn't take over the composition.

Overall, I was impressed by Earl's adventurous approach and ability to put his subjects at ease.



Above: Too much flash can overlight your subject and cause unwanted shadows 18–55mm, f/11, ISO 200

Right: Using a subtle amount of flash creates naturally lit images 18–55mm, f/11, ISO 400

# Age Lives Occur Phot

Paul Smart
Age 52
Lives South Lincolnshire
Occupation Nurse
Photographic Interests
Wildlife and motorsports

'I'm enrolled on an Amateur Photographer SPI diploma course and 'portraiture' is one of the modules, so the Masterclass was a good opportunity to practise my skills. The day definitely pushed me out of my comfort zone. I have used a hotshoe flash for indoor motorbike shots, but not outside during the day. Bob's tuition was really helpful. Useful tips included how to create catchlights in the eyes. I'd read about this in books, but never knew how to create them until he showed us. I worked mostly in aperture priority mode and started with a wide aperture, but quickly found f/5.6 caused some of my early shots to be overexposed. I stopped down to f/11. I adjusted my ISO from 400 to 200 when the sun briefly appeared. As I was taking my shots, I thought about which backgrounds worked and which didn't. I moved my shooting position to get the best backdrop I could, and asked the models to turn slightly towards me or away from me to tweak the composition. Thinking of interesting compositions was the most difficult part of the day because I'd never done this before, but when I do the portraiture SPI module I know I'll be more confident.'

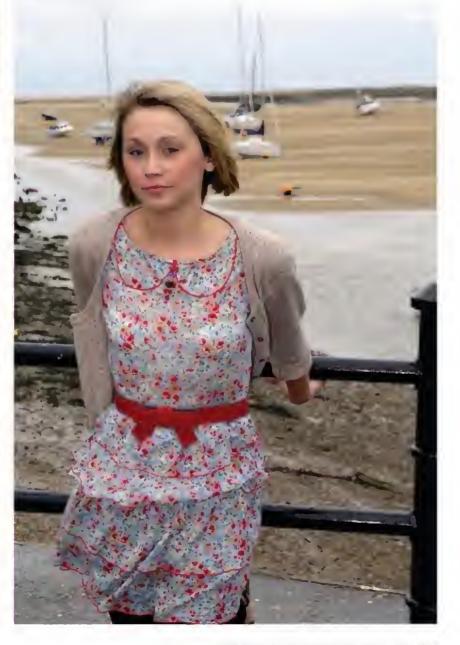
# GG Thinking of interesting compositions was the most difficult part of the day because I'd never done this before 55

#### **Bob says**

Paul's image (below) is a good example of how to use fill-in flash on a dull day. He has created a natural look by using just enough flash to throw a soft, even light on the model. The contrast is beautifully balanced. If Paul hadn't used flash, the qirl's face and especially her eyes would have been in shadow. Instead, the flash lights up the skin, dress, hair

and most importantly it adds sparkle to the eyes. The only way to tell this is flash shot is by the reflected flash on railings. The composition is also interesting. Paul has made the most of the boats by carefully positioning them behind the model. This shows a thoughtful use of detail. The background is slightly soft and this makes the model stand out even more.

Paul's less successful image (left) is compositionally strong, but he has used a little too much flash for the amount of ambient light. There are shadows behind the model, which are the result of the subject being too close to the backdrop. Always be aware of your background and think about the position of the subject in relation to it.







Jodie Bailey
Age 30
Lives London
Occupation HR executive
Photographic interests
Music photography, documentary

'In my music and reportage photography I'm used to being reactive. As the photographer you are there to capture the action rather than create it, so setting up the shots was a different way of working for me. I cast my mind back to magazine shots I'd seen and tried to base my compositions on those. I'd used a hotshoe flash before, but in small music gig environments. I liked using aperture priority because it meant I could set the depth of field I wanted. It was especially handy because the light was quite changeable. I tried to open up my aperture to blur the background when I wanted to focus on the models' expressions and tended to do more close-up shots because I like to show people's eyes. A glimmer of light in an eye can look really powerful and the flash is a useful tool for making portraits come alive.

'I tend to rely on available light when I'm out shooting, so it was great to experiment with fill-in flash. It was a shame we didn't have bright sunshine, but by getting down low and underexposing the background slightly I tried to make the most of the dramatic sky.'

Left: A strong composition and just enough flash to light the subject are a winning combination here 18–55mm, f/4, ISO 100 Below: Jodie proves that a moody sky combined with flash can make a subject stand out of the frame 18-55mm. #6.7. ISO 100

# GG I tend to rely on available light when I'm out shooting, so it was great to experiment with fill-in flash 55

**Bob** says

I was impressed by Jodie's competence and bold, creative approach. She had a lovely photographic manner and was very chatty with the girls, putting them at ease. Jodie's winning image (above) shows good use of ambient light with enough flash to give the image extra 'zing' but not kill the atmosphere. It also demonstrates good use of colour — even on a dull day Jodie has produced a lively image.

Jodie's second Image (right) is visually powerful and has a sense of mystery – it shows good use of the dark, moody sky we had to endure for most of the day. The combination of the dark sky and low angle makes the subject more prominent in the frame. The unusual angle proves Jodie was thinking of interesting ways to frame her subject The only drawback is the position of the model's

shoulcer. When shooting wide from a low position, you have to make sure the subject's shoulcers balance. Jodie could have avoided this by slightly altering the position of the model, but the overall image is still strong. Jodie's exposure was consistently good and overall she chose her backgrounds and shooting angles with care. This is the sign of someone who is confident with what they are doing.







Jodie's images show the difference flash can make to a composition. She has used flash for the far left image, but not the one on the immediate left

#### Amateur Photographer Top tips

Keep an eye on the flash coverage range by regularly checking the reading on the back of your flashgun

Check your manual for the camera's maximum flash-sync speed before you start

Use the flip-up card on your flashgun to create bright catchlights in eyes

Watch out for flash shadows behind your subjects and move your model if necessary

Use fill-in flash on a bright day when your subject is wearing a hat to get rid of harsh face shadows

Try bouncing flash off reflective walls for a softer lighting effect, but avoid strong coloured surfaces as these will introduce an unwanted colour cast

Fill-in flash works on dull days, too, adding sparkle and contrast to your subject

#### In conclusion...

AIN, cloud and fleeting sun were not ideal shooting conditions for fill-in flash, but despite the disappointing weather the readers produced some powerful images,' says Bob. 'They made the most of the moody skies and looked for opportunities to use colour.'

It wasn't just the weather that provided a challenge. The photographers also had to interact with the models. 'In portrait photography, talking to your subjects and making them feel at ease is crucial,' says Bob. 'The readers and models became relaxed with one another as the day went on and you can see the effect of this in the images – the models' expressions are natural and they look at ease.'

Bob asked the readers to experiment setting their flash manually. This involved exposing for the scene and dialling in the exposure on the hotshoe flashgun. So how did they get on? 'If you aren't used to using an accessory flashgun manually on a hotshoe, the tendency is to over-flash,' says Bob. 'In some images, the subjects' faces were slightly over-exposed, but with practice the readers gauged how much flash to use and where to position themselves in relation to their subject. As the day progressed, their confidence increased and they became more daring with their compositions."

Knowing where to stand to be within flash range was one of the biggest challenges of the day. 'There is no point using flash if it is too close or too far away from the subject,' says Bob.' The closer the flash is to the subject, the more chance of foreground overexposure, but being too far away causes flash fall-off. The best way to make sure you are within flash distance is to keep an eye on the flash range reading on the back of your flashgun, which the participants did.'

How did they cope with the P-TTL mode? 'I was impressed by how quicky they got used to using this setting,' says Bob. 'The most effective way of creating balance when using fill-in flash is to meter on your subject and let the flashgun take care of the flash. The P-TTL mode saves time because you don't

have to calculate the flash strength yourself.

'Fil-in flash is great for balancing contrasty light on a bright sunny day, but it works just as well on a dull day as we discovered' says Bob. 'The reacers approached the day with tenacity and enthusiasm, and produced some cracking images.'

To see more images by Bob Barc ay, visit www.robertbarclayphotography.com

Special thanks to models Lucy James and Charlotte Pask, and the fashion and text les department at the College of West Anglia

Next month Bob Barday and three readers capture the action at Ourton Park Race Circuit in Chesnire, See AP 18 July.



Reader Masterclass Every month we set three AP readers an assignment over the course of a day. Each participant will use a 14MP Samsung GX-20 DSLR fitted with a standard 18-55mm zoom, though Samsung supplies other lenses for specific subjects. The person who takes the photograph judged the best picture of the day will win a Samsung GX-20 with an 18-55mm lens, worth 2700.

If you would like to take part, send a letter, including your age, photographic interests and daytime phone number, to: Reader Masterclass, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU or email us at amateurphotographer@ipcmedia.com.

Thanks to Samsung for providing all the readers taking part this month with a Samsung GX-20 kit and Samsung SD memory card. The Samsung GX-20 is a 14MP DSLR with advanced features, great handling and high image quality, a med at the enthusiast photographer Visit www.samsungcamera.co.uk

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# On the right track

We take one of Britain's favourite landscape photographers away from his comfort zone and challenge him to shoot in an alien environment. **Charlie Waite** heads for London's St Pancras International railway station in search of the perfect composition. **Bob Aylott** reports

N the middle of London's newly renovated St Pancras International railway station, too landscape photographer Charlie Waite is lying flat on the floor, staring up at the roof. 'It's 689 feet long, 100 feet high and spans 240 feet,' he says, beaming. 'Thank the sweet Lord that Sir John Betjeman and others contributed to saving this station. It would have been a tragedy if it had been pulled down.'

Following this reflection, he quickly gets down to the business at hand. Much like our visit to Mudchute in London last year (see AP 15 November 2008), Charlie is stepping out of the world of landscapes and into this impressive feat of modern architecture. The plan is to capture the station in all its glory with a composition that shows off the bulding's innovation, yet also pays homage to the rich heritage of railway station photography.

'The first thing that attracts the photographic eye is the overwhelmingly wonderful roof. Because it is an arc, it offers a sense of security that photographers love,' says Charlie. 'Also, the cornflower blue of the girders, which is apparently the nation's favourite colour, goes well with the terracotta brickwork. The way the architects have merged the old with the modern is a masterpiece of restoration.'

Eventually he rises from the floor. Then he throws an unexpected spanner into the works and reveals that today he will shoot using only a digital camera, a Canon EOS 5D to be precise, with 16–35mm and 28–300mm lenses, rather than his traditional medium-format model. 'I like the idea of using digital, as if this is a professional assignment,' he explains. 'By shooting architecture on a digital camera, I'll feel like I am using a computer to make a picture and will be well and truly out of my comfort zone.'

Charlie heads straight to the station's larger-than-life bronze statue of Sir John Betiemar, who in the 1960s had been the driving force behind efforts to save St Pancras from development. 'It's so magnificent that it's a must for any photographer coming here,' he says. Then he slowly walks around the statue, viewing it from every angle. Finally, he announces, 'Photographically speaking, I don't feel that Sir John is in the right position. It would be nice to be able to photograph him and include more of the beautiful roof in the same frame. I would have liked to have used a part of him and then use the roof as the main area of the picture, but that is not possible."

He looks concerned, and then once again he begins to wriggle around on the

# Shooting at the station

Staff at St Pancras International welcome photographers. You don't need permission to photograph at the station unless you work with a tripod. So why not leave the three legs at home, turn up the ISO. handhold, take a small beanbag for extra stability and have a great day. Check the websile at www. stpancras.com before leaving home, and if you're in any doubt on the day, check with the station manager. Respect the station and the passengers at all times, and you'll return home with some fantastic pictures.

station floor, this time studying Sir John from a worm's-eye view. 'I am worried about shooting from behind,' Charlie says, trying to find the perfect vantage point (see image left). 'First, it is an issue of enormous contrasts. The bronze reflective surface is difficult to reconcile with the roof. There isn't erough light on his back and I can't stand flash. I have always had an absolute revulsion for flash.

He ponders as he slithers around Sir John's feet, gently touching the flowing bonze coat. Would he consider using the HDR technique and blending several exposures to get a fuller range of tones, I ask? 'I know about HDR, but I've never seen a good example of it in my life,' he explains. 'I always think the ratios are wrong. A shadow should be a shadow in the real sense. Unless you can lift a shadow brilliantly, it never looks right.'

While he recognises that HDR is one of the most popular digital techniques of the day, he says, I don't like the idea of merging something with something else. I want to enjoy the challenge of getting it right incamera as I would if I was snooting film. The pleasure of photography is greater if you get it right on the day, rather than going back at night and working on the computer.'

Charlle says that although the statue is beautiful and an important part of the station, it is difficult to photograph successfully if you want to include the station as a backdrop. 'Incorporating Sir John and the station in one composition would be the perfect picture; the statue on its own is just a record of someone else's artistry,' he says. 'If I photograph any part, or even a small detail of it, then I can't take the credit. It is the sculptor Martin Jennings who should take the praise.

'It's also important to include a recognisable view of the station in my composition because there's



#### Charlie Waite Urban Landscapes



make perfect compositional elements for images of these places. At St Pancras, even though it is a splendid roof, it is too obvious just to photograph the whole roof on its own. I need to incorporate something else into my roof picture. That is why I want to include the brim of Sir John's hat in my frame.

'I would advise photographers who want to photograph their local railway stations to arrive early, just as you would for a landscape, and look for shadows caused by side lighting pouring through the roof. If possible, stay late and try to catch the crossover light.

Finally, Charlie spots an angle that appeals and moves close to the statue's face. He studies the light falling on the nose, eyes, mouth and cheekbones. However, again he looks concerned. After a few minutes of contempation he cracks a nervous smile. There is a relationship between the brim of his [Sir John's] hat and the arc of the station. The lines are similar, It's a tenuous link, but one I would like to explore,' says Charlie, rummaging around in his camera bac.

Charlie's challenge is to establish a relationship with the curve in the bnrn of the statue's hat and the arc above the clock, which he hopes will link the foreground to the background of his frame (see image page 25). However, he complains that unfortunately these are not in perfect alignment. 'They are at odds with each other,' he says. 'I think there is just enough light falling on parts of the face to make the picture work, but it's still a question of the arcs. Is there enough evidence of the elements interlocking, such as the rim of his hat and the semi-circular nature of his chin relating to the clock? Is there enough roundness to bring it all together?

Charlie asks himself these questions as he carefully prepares his composition. Satisfied, he presses the shutter. AP

working with such a small camera feels strange. 'I am conditioned to the preparation that happens when shooting film on a medium-format camera,' he says, 'The length of time that it takes to get set up is. for me, an Important part of the process that makes me work slower. It is that which allows thought to come into my work. The knowledge that this can be done so quickly by using a digital camera doesn't make me feel more confident. There is a tendency with digital to shoot too many pictures and for people to think that digital makes them a better photographer, But sadly, it's not so.' Charlie says that using colour negative film would have given him more latitude. However, his favourite colour transparency stock, Fujichrome Velvia, would have been far too contrasty for these difficult conditions, he says.

For more information about Charlie Waite visit www.lightandland.co.uk

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#### **Andy Johnstone** Surrey

Andy, 33, became serious about photography around three years ago. When out shooting, he tries to find interesting angles to make his images stand out. I've started to take more time over my shots and plan my compositions carefully,' he says. I'usually only crop my images and tweak the Levels in Photoshop, but for the black & white images here I experimented with colouring parts of the picture. It is a great way of emphasising vibrant subjects and one of the most adventurous things I've done in Photoshop!'



# Sunflowers A shallow depth of field focuses the eye on the foreground as the flowers taper off into the distance Nikon D80, 18-70mm, 1/250sec at f/4.8, ISO 100

# Toy car 2 Andy used the Quick Mask and Lasso tools to highlight the subject on the doorstep Nikon D80, 18-70mm, 1/60sec atf/4.5, ISO 400

Bicycle
3 'I liked the
images in colour,
but I wanted to
try using selective
colouring,' says Andy
Nikon D80, 55-200mm,
1/125sec at f/4.5,
ISO 200







#### **Richard Billing** Hertfordshire

Richard, 47, took these dramatic images of the Shuttleworth Collection at Old Warden, near Biggleswade in Bedfordshire. 'The airshows are a way of combining my two hobbies – planes and photography,' says Richarc. 'I shoot handheld to keep up with the action and expose 'or my subject. Sticking to one focal length, I track the plane and fire the shutter when it is in the centre of the frame.'



#### Ryan pair 1 Two 1940s Ryan aeroplanes clash in a battle of the skies Canon EOS 400D, 100-300mm, 1/320sec at f/8, 150 100

Pilot
2 'The aeroplanes
fly low so you can get
close, but you have to
act fast,' says Richard
Canon EOS 400D,
100-300mm, 1/320sec
at f/8, ISO 100

Wing over
3 '1 use fairly slow
shutter speeds to
capture the motion
of the propellers,'
says Richard
Canon EOS 400D,
100-300mm, 1/250sec
at f/9, 150 100





This is a great action shot as the plane flips over into a roll. It's not an angle we often see, and Richard has got the timing just right as the sun illuminates the undercarriage and the bombs. It makes my stomach churn just looking at it — Damien Demolder, Editor



#### **lan Brookes**

Lancashire
Ian, 38, loves to travel. I spent six months in
North and South America in 2005 and it was
the trip of a lifetime, he says. These images
were taken on a trip to Nepal last year. I went
to photograph the mountains, but I wanted to
capture images of the local people, too, he
says. I try to show the non-touristy, human
side of the places I visit, and look for things you
wouldn't normally see.' To see more of lan's
images, visit www.ianbrookesphotography. co.uk.

Everest
I lan underexposed by
-0.7EV to retain detail in the snow Olympus E-510, 40-150mm, 1/400sec at f/8, ISO 100, monopod

Peak
2 A brightly lit Mount
Nuptse looks dramatic
in lan's contrasty image Olympus E-510, 14-42mm, 1/160sec at f/7.1, ISO 100

Nepalese girl 3 Ian used Silver Efex Pro to convert his image to monochrome Olympus E-510, 14-42mm, 1/125sec at f/7.1, ISO 100

Dusty street
4 This image was
cropped to remove
distracting detail Olympus E-510, 14-42mm, 1/250sec at f/9, ISO 100







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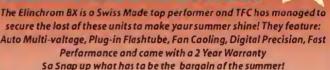
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ICONIC SCIENTIST

# Frederick Wratten

1840-1926

**Geoffrey Crawley** looks at the life and work of Frederick Wratten, a man whose name is still associated with filters, yet who is responsible for much more

REDERICK Wratten designed a range of filters that became the world industry standard. Over the years, millions of photographers have carned products identified by the name 'Wratten' and a number in their gadget bags or permanently fitted to their camera lens to protect it. Now, more than a century later, even when filter manufacturers like Hoya, Tiffen and B&W give filters their own brand names, the equivalent Wratten number is also shown. For example, the widely used 'haze' or 'skylight' filter is Wratten 1. Yet filters are only a part of his story.

Frederick Charles Luther Wratten was born in 1840. He began his working life as a schoolteacher and organist, and then, at the age of 21 and without any formal science training, he moved to London to work in Joseph Solomon's Photographic and Optical Warehouse. This is where his interest in photography began.

When news of work on the dry gelatino/bromide process broke, he started experimenting with the possibility. At the time, the wet plate negative/positive process divulged by Scott Archer was almost universally used. Yet the prospect of dry plates that could be prepared months before they were exposed promised a new era as significant as the advent of digital imaging in recent years. Also, the commercial possibilities were obvious: now manufacturing firms would be able to make and pack plates in boxes for retail sale.

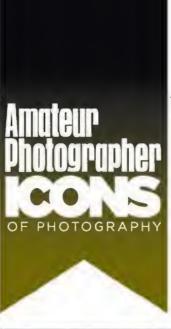
By 1876, Wratten had overcome an important problem in preparing dry plates. Like modern films, they were sensitised with silver-bromide crystals suspended in gelatine: hence the term gelatino-bromide.

He discovered that alcohol could be used to remove the excess silver nitrate that remained after reaction with potassium bromide to produce the silver bromide crystals. It also hastened the drying of the emulsion. He published details of the process in 1877–78.

At the same time, in 1877, he formed a partnership with his friend Henry Wainwright to manufacture chemicals for Archer's wet–plate process and to make the new dry plates. Wratten and Wainwright, as the company was known, is believed to have been the earliest to put dry plates on open sale. Acvertisements began to appear in 1877 for the London Gelatino–Bromide Dry Plates. The next year saw him using the 'noodling' procedure, which speeds the drying process and which it is believed he invented.

In 1882, Henry Wairwright died, but the firm retained the dual name. Success allowed the building of a new factory in Croydon, Greater London, equipped with newly designed coating machines. The main turning point came in 1906 when Frederick formed a limited company with his son, SH Wratten, and CEK Mees as partners. Mees, a leading light of the Croydon Camera Club, brought the science know-how of a London University graduate to the company.

That same year the company launched the first panchromatic (full colour sensitive) plates and the filters to use with them. In those days 'filters' were known as 'screens', as they screened out unwanted sections of the colour spectrum. In 1907, the Lumière brothers' Autochrome colour plates caused a sensation. They used red, green and blue-coloured starch grains to allow a colour transparency to be shot with a single exposure.



Frederick Wratten, of Wratten & Wainwright. His filter designs became the industry standard



Other photographic firms developed their own colour 'screen' processes, and came to Wratten and Wainwright to coat the plates. However, Mees worked out a product for the company itself.

At that time it could be said that the UK was the world leader in gelatino-bromide technology. This did not escape the notice of a struggling US entrepreneur who had problems with the process. In 1912, George Eastman came to London and bought out Wratten and Wainwright. Wratten did not state why he had agreed to this.

Arthur Dalladay, a former editor of the *British Journal* of *Photography*, says that Mees was won over by Eastman's promise that he could build a research laboratory to his own design and with no expense spared in

Rochester, New York. Wratten, then aged 72, knew that without Mees's know-how, the firm's progress would falter, and therefore gave in. Mees went to the US, founded the Kodak Rochester Research Laboratories and became famous as the world's leading photographic chemist of the first half of the 20th century.

Wratten and his son went to the Kodak Ltd research and manufactunng plant in Harrow, Middlesex, to which the Croydon facilities were transferred. The rest is history. What might have been achieved in the UK had George Eastman not intervened is subject to speculation. However, the Wratten story does not end there: after the Seccnd World War Frederick Wratten's grandson Dennis became head of Kodak Ltd in the UK. AP



### Expert advice, help and tips from AP Editor Damien Demolder

### Woman on bench Leslie Morris

Ricoh Caplio R6, 1/125sec at \*/5

This is a great week for Appraisal. The quality of the photographs is particularly high, and all of them are people pictures. Leslie's image touches on street photography, which is very different from any other genre of photography. It requires a good eye and a keen sense of awareness, as the photographer must be constantly alert to how people, places and objects change as they all move around Street photography usually combines all these moving elements, such as people, animals and shadows, with still elements like buildings and street furniture; it's

getting the moving elements to work well with the still

elements that makes a good picture.

Here Leslie has photographed a airl who is either deep in thought or asleep, and it's the juxtaposition of her, the benches and the enormous scupted face above her that makes the picture work so well. The lighting is excellent, and the face really stands out against the background, as do the curved wooden slats on the benches. The shape of the benches and their angles lead you into the picture, past the girl and cut again via the statue. What's nice is that the statue's face mirrors the girl's: both are very peaceful and have their eyes closed. It was taken at Leatherhead shopping centre in Surrey. Shopping centres

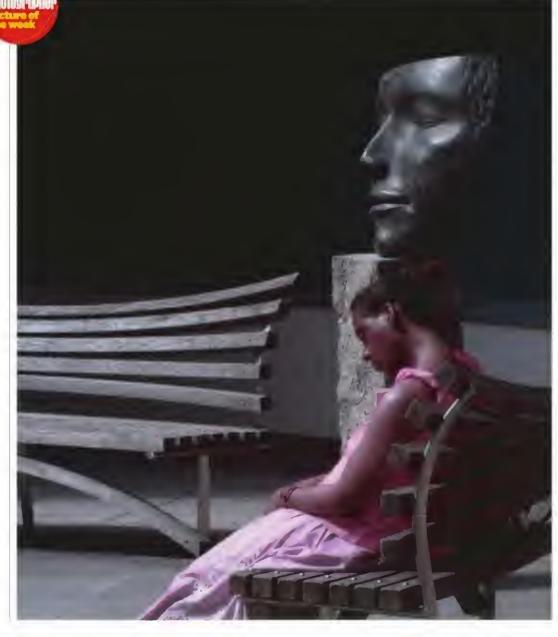
are usually pretty busy places, with screaming kids and people busting around, but this pcture is a bubble of serenity and peace. It's a really wel-seen picture, but Leslie's done more than just see it; he's arranged everything in the frame to make this brilliant composition and capture the surreal head hovering above the girl. It almost looks as though it's a spirit, or a god, hovering above her. It really is great, and I love the colours, even if they are probably a bit too purp e/pink, but it's still nice and warm. Well done, Leslie. For actually seeing the picture and then creating this wonderful composition in the frame, I'm going to make it my picture of the week.



# How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



### See vour pictures in print

Damien's Picture of the Week wins 6x Fulifilm Sensia 100, 3x Fulifilm Superia 400. 3x Fuirfilm Provia 100 or a Fujifilm 2GB media card (in a choice of CF, SD, xD or Memory Stick). The two runners-up win 3x Fujifilm Sensia 100. Please indicate in your letter if you would like Fujifilm film or a memory card (and type) and include your postal address and image details.



### **Italian** guard Simon Berry

Nikon D300, 18-200mm, 1/60sec at f/5.6

Going on a trip is a great way to get yourself fired up to take pictures and get out using your camera. Of course, you should be using your camera at

home as well, but many of us prefer to photograph something new. Foreign cities provide new sights, smells, cultures and atmosphere that really help to inspire us. The trick is to take all that inspiration home with you and to start seeing where you live in a fresh light. A lot of Romans wouldn't have chosen

to take half the pictures of their city that Simon has, and other Italians would possibly not be quite as

interested in looking at them as we are.

I think Simon's efforts are pretty good. For this picture of a guard at a student rally he's used a Nikon D300 – so plenty of pixels there – and a 18-200mm lens. It's one of those pictures that, when I saw it on the contact sheet. I thought Wow!. but when I opened it in Photoshop I was a little disappointed. The problem is that it's a really grainy picture, and I'm not really sure why it is so grainy. He used his lens at 150mm so I doubt he's had to crop down very much, and as it doesn't look like the Nikon pattern of grain I can only assume that he's added it using the Grain filter in Photoshop or some other similar software.

I also think Simon has added blur to the background. At first clance the picture looks like it's been shot at #2.8 on a 150mm lens, but it was actually shot at f/5.6, and although there's not much depth in the background there should still be a greater variance of focus. Instead, the picture has two planes of focus the focus on the quard himself, and the lack of focus on the background. I love the idea, Simon, and when we use it at this size in the magazine it looks great, but when we try to make it a bit bigger the grain looks manufactured and the background-blur, depth of field effect is not that realistic.

Nevertheless, it's a really well-seen picture and we can see what Simon was trying to achieve - a sort of 1970s grainy film effect. However, I think he would probably agree that it's better to get these effects in-camera rather than recreate them afterwards.

### Eye Amii Williams

Nikon D80, 300mm, 1/125sec at f/8, ISO 100

Amii tels me that she's just started an induction course in photography, and this picture was taken in the studio at college and inspired by Rankin. It's not often people send in pictures saying they were inspired by someone, as people generally seem to be a bit worned that this is an alternative way of saying 'copied from'. When Rankin shoots portraits he always tries to get the subject to do something different, so you see them in a way you haven't seen them before. Amii's shot is typical of the sort of thing that Rankin might do, getting a person to look through a hole made by in ther hands. But although I can see Rankin's influence in Amii's picture, I don't think Amii has copied him at all. Instead, she's taken an idea and made it her own. It really is fine to be influenced and inspired by other photographers, and to experiment with their ideas and styles. Amii's only 23, so she's just starting out in her photographic career, and I think this is a healthy way of finding your own way and developing your own style.

The image was originally shot in colour, which I am also showing.



Amii has cropped the original to get the shot and converted it to black & white. However, the grop is perhaps a little too tight. In the original image it is obvicus that the person is looking through a hole in their hands because you can see some of their face below the thumb. In the cropped version it's a little too close in and the fingers above the eye are quite distracting, stopping you from immediately looking straight through. Having said

that, I still like it. It's nice and sharp, and makes good use of depth of field. Also, the lighting on the eye works well because it really stands out. If Amii continues to produce work like this, I think she'll go far. Well done.



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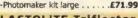
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### **Forthcoming tests**

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 Jun

Welcome to our test, reviews and advice section.

Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

### Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

### **Datacolor SpyderCube £50.54**

BTAINING an accurate co our balance when adjusting raw files can be a time-consuming process. Datacolor's SpyderCube is an extremely simple tool that aims to take much of the hassle out of adjusting raw files.

Measuring just 1.5in<sup>3</sup>
(37mm<sup>3</sup>), the SpyderCube
can be positioned in a scene
using either its elasticated
hanging cord or its built-in
tripod mount. The black,
white and 18% grey sides of
the cube then allow you to adjust
the image in raw-editing software,
making sure that the grey and white
areas are neutral. Once this is done, the
settings can then be saved and applied to all

other images taken of the same scene.

This idea is nothing new, and can obviously be done using a grey card, but there is one feature that makes the SpyderCube stand out – its so-called black

trap. This is a circular hole in the cube that, when placed upright, reflects no light. Consequently, it makes it a completely black point in a scene. Using Adobe Photoshop Lightroom 2, I was able to use the colour picker tool to select the black trap as the black point of an image. When combined

with the ability to set an accurate white balance, the Datacolor SpyderCube becomes a valuable time-saving tool.

**Richard Sibley** 



 For more information visit www. colourconfidence.com

## Naneu Pro Adventure K3L backpack £100

HE Naneu Pro Adventure K3L sticks to the conventional format for multi-purpose photographic backpacks, as there is a padded compartment for camera gear at the bottom, a larger compartment at the top for other items and a slim space for a laptop at the back. However, there are a few little things that really make this backpack stand out. The first of these is the tripod holder. On the front of the bag a small pouch folds down to store the legs of the tripod, whilst the top of the tripod is then secured by an adjustable buckle. It is one of the quickest and securest systems I have used for holding a tripod to a backpack.

I found the bag comfortable to carry for long periods because of the extremely well-padded shoulder straps and the slightly elasticated chest and waist straps. A meshed airflow system creates a small gap between the bag and your back, spreading the weight and allowing air to circulate.

With small pockets at the front and sides of the bag, there is plenty or room for accessories. A nice touch is a small folded opening in the top of the bag that allows you to thread a pair of headphones through, so you can listen to a safely stored MP3 player.

In the large camera–storage compartment I could fit an Olympus E–30 with 40–150mm f/3.5–4.5 lens attached, a Zuiko Digital 12–60mm f/2.8–4 SWD ED lens and a 14–54mm f/2.8–3.5 lens, with enough room left for two smaller kit lenses and two flashguns, or a spare camera body. Rearranging the compartment allowed me to fit a Nkon D3 body and a Nikkor 300mm f/4 ED lens, but with only enough room left for a flashgun.

**Richard Sibley** 



### Let the AP team answer your photographic queries



## Summicron DR lens and Leica M8

Ken Williams asks In his article Breaking the rules (AP 9 May), Barney Britton uses a Leitz Summicron DR (dual range) 50mm f/2 lens on a Panasonic Lumix DMC-G1. He ends the piece by saying that it is not compatible with the Leica M8. Why is it not compatible? This lens is listed in the 1967 Leitz catalogue, paired with the required 'spectacles' for close-up focusing. A lot of these 'spectacles' have been lost as they need to be removed for 'normal' photography, so it is certainly true that this lens without the spectacles will not focus close on an M8. However, I see no reason why the lens will not work over the normal focusing range. If you have the 'spectacles', I don't understand why it wouldn't function perfectly.

Barney Britton replies in the handbook for the M8, Leica lists the Summicron DR 50mm f/2 specifically, and in no uncertain terms, as being incompatible with that camera. The reason is that the rear element and rangefinder cam of the DR lens extends further back nto the M-mount than other Leica lenses, and if mounted it can foul some of the internal components of the M8, which has a significantly different mechanism around its APS-H-format sensor.

Colloquial evidence from M8 owners suggests that the lens can be mounted and used in its close focusing range, but without expensive modification (that is, milling down the rangefinder coupling ring on its rear element) it cannot focus further away than a few feet without jamming. I wouldn't try it in any configuration, since there is clearly a risk of damaging both the camera and lens. There is also the problem, of course, of the M8's rangefinder coupling not working, making focus a matter of trial and error.

As a point of interest, the close-up spectacles that were sold with the Summicron DR 50mm lens do not fit the M8 (or the M7, or

some later M6 models. either). To be honest, of all the film M-series rangefinders, the Summicron DR 50mm lens is most pleasant to use with the original M3, which has a lovely bia 50mm frame viewfinder, unlike later models that offered a wider field of view.



### Rollei batteries

Hugh Lloyd asks I have recently been given an immaculate Rollei 35 LED by my dad, who has used the camera for years and sadly can no longer see properly. I'm trying to source batteries for the camera so I can fulfil his wish of continuing with its use. but nobody seems to stock them any more. The original

instructions suggest 5.6V silver oxide from Mallory or Varta. Can you suggest a possible source, or maybe there's a more recent alternative?

Richard Sibley replies Your inherited Roller 35 LED originally took a PX-27 mercury battery The silver oxide replacement is the S27PX. The Small Battery Company can supply

the S27PX batteries for £6.50 each. The S27PX battery is 6V, which should work fine in your Roller 35 LED, but it may slightly affect meter readings.

Another suitable alternative is the V27PX adapter, which is a shell that holds four readily available 386 or SR43 batteries. The adapter reduces the combined voltage of these batteries down from 6.2V to 5.6V, which exactly replicates the PX-27. The V27PX adapter costs £28.50 and comes with four 386 silver oxide batteries. Individual 386 batteries are £1.70. For more information or to order, visit www.smallbattery. company.org.uk.

### Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU.

## Gelatine-tree produ

Billy Edwards asks For years I have been a vegetarian, but for the past couple of years I've been trying to lead a vegan lifestyle. As such, I am concerned about the use of gelatine in photography, particularly in film and photographic paper. Although I now have a DSLR, I would love to be able to use my film camera without using gelatine, which is an animal product. Are there any films available that do not use gelatine?

Richard Sibley replies Sadly, all current commercially available lightsensitive photographic film and paper uses gelatine to suspend silver halide crystals. Although manufacturers have explored using other synthetic substitutes over the years, none has matched the properties, or cost, of gelatine. Added to this, the declining production of film and photographic paper makes it unlikely that any manufacturers will develop a replacement.

glossy surfaces. This isn't true of all papers, though, and you are best advised contacting the manufacturer of your chosen paper and inks to find out if gelatine has been used in their manufacture.





One of the most recent developments in personal computers is the advent of the netbook. This is the term usually used to describe laptop computers with a screen size smaller than 10in. Marketed primarily for commuters, these lightweight computers are designed for basic tasks, such as word processing and browsing the internet.

However, it has come to the attention of many photographers that they may be a better option than a dedicated hard



Your questions answered



### **Raw conversion problems**

Denji asks I have a new desktop computer with Windows XP Home Edition version 2002, and I've installed Photoshop CS2. It's the same version from the same CD-ROM as the one I had on my previous PC, which also had Windows XP Home Edition.

My camera is a Canon EOS 350D, and the raw files have the '.CR2' extension. However, when trying to open my raw files in Photoshop, I now get the following message: 'Could not complete your request because it is not the right kind of document'.

I can get round the problem by converting the raw files into DNG, but then I seem to lose the XMP (side-car) file in the process. Also, the DNG is three to four times larger than the raw image, which means more storage space is needed. It's not a massive deal, but just a bit inconvenient.

Does anyone know what this document format problem might be? The only thing that differs this time round is that I don't have an internet connection on my new PC. I had one on my old computer when I set Photoshop up at the time, but surely I don't need internet to set it up – or do I?

**Stevet replies** Just a guess, but maybe on your old PC updates were downloaded and applied from the Adobe website?

**Norman replies** Your EOS 350D raw files need ACR 3.1 to open them. I think the ACR on the CS2 CD is 3.0. You will need to download it, or find the version you downloaded on your old PC.

**benji replies** I think Stevet is right – my old PC may have automatically updated things as I went along. But how can I update without an internet connection? Can I get the updates from a remote computer with a connection and save them to a USB stick, so I can transfer them on to mine?

**Norman replies** The file you need to copy is Program Files\Common Files\Adobe\Plug-Ins\CS2\File Formats\Camera Raw.8bi. It can be downloaded from www.adobe.com/support/downloads/detail. isp?ftpID=2940.

If you still have access to your old PC you can copy it to a USB drive and transfer it to the new computer. It is probably a good idea to rename the existing file first, so you can revert to it just in case something goes wrong.

disk storage device, such as the Epson P-6000 Multimedia Photo Viewer. On the face of it, the larger screen and added functionality of a netbook may make it seem a logical choice, but there are couple of things to remember.

Some netbooks have a card reader for SD cards, but not for CompactFlash cards. This may mean that you have to carry a card reader with you if you plan to back up your images. What's more, the internal storage drive of cheaper netbooks is typically flash memory, meaning that they usually only have around 16GB of storage.

To make a netbook a viable option for storing and using images on the move you need to opt for a more expensive hard disk model, or carry a USB external hard disk along with you. Of course, a viewer

and storage device such as the Epson P-6000 has a built-in card reader and an 80GB hard drive.

The advantages are the obvious computing power. With a suitable Wi-Fi connection, a netbook allows you to email a photo back home that you have taken from the other side of the world. You can also upload images to Flickr or a similar service for storage and backup.

While you may be able to run imageediting software, don't expect it to run quickly or to be able to work on multiple images at the same time. So while netbooks are a great option, they do have their compromises. Look out for a future issue of AP where we will discuss netbooks in more detail. Richard Sibley



## Last resort

**Richard Sibley** shows you how to correct curved horizons using software

## Icons of photography

**Ivor Matanle** traces the history of the **Mamiyaflex C** series – the first twin-reflex cameras to have interchangeable lenses



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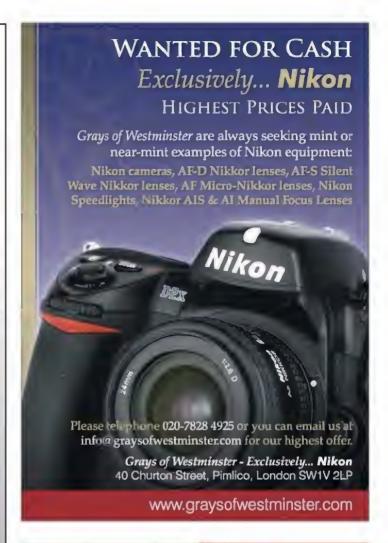
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## Canon EOS 500D vs Nikon D5000

Today's first-time DSLR buyers get a lot for their money, including HD video. We pit the Canon EOS 500D against the **Nikon D5000** and find out which model offers the best value

**Barney Britton Technical Writer** 



RST-TIME DSLR buyers are enormously valuable to camera manufacturers, and over the past couple of years the 'big two' of Canon and Nikon have been wing to make their models the most attractive to this lucrative market. Both the Canon EOS 500D and Nikon D5000 offer features that were unavailable less than a year ago, chief among them being High Definition (HD) video capture. This is a function that seems likely to be incorporated in more and more DSLRs in the near future, and will probably become standard in the same way as Live View has over the past 18 months. For now, though, it's a novelty, and both Canon and Nikon are hoping they can take an

early lead in the emerging still/video convergence market.

The Nikon D5000 has another trick up its sleeve, being only the fourth DSLR to feature a fully articulated LCD screen We have noted the benefit of variable-angle screens in our tests of the Panasonic Lumix DMC-L10 (AP 17 November 2007) and Olympus E-30 (AP 21 February), and when I tested the Nikon D5000 (AP 30 May) I was again impressed with the added versatility of such a screen when the camera is used in Live View mode. The Canon EOS 500D's screen is fixed, but it is larger and of a higher resolution. Both cameras borrow some of their headline features from models higher up their respective manufacturers' range - from the EOS 50D in the case of the EOS 500D and the D90 in the case of the D5000 - making them attractive to budget-conscious enthusiast photographers as well as first-time DSLR buyers.

The Canon EOS 500D and Nikon D5000 are entry-level APS-Cformat DSLRs with CMOS sensors, but the technologies they employ are quite different. Whereas the sensor in the Nikon D5000 was first incorporated into the D300 in 2007, and more recently in the D90, the Canon EOS 500D sports a brand new sensor. The EOS 500D's sensor offers 15-million-pixel resolution compared to the D5000's 12 million sizels, and a wider ISO equivalent range, from 100 up to an impressive ISO 12,800. This matches the range of the enthusiast-level EOS 50D, released last year, although Canon has been at pains to point out that the two cameras do not share the same sensor. The Nikon D5000 offers a more modest ISO span of 100-6400, although the 100 and 6400 settings are extensions to the

Canon EOS 500D Entry-level DSLR.



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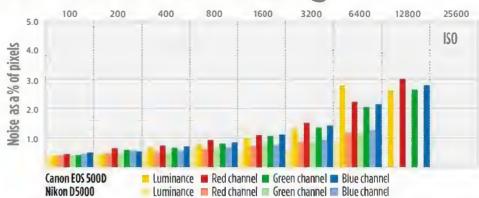
Nikon D5000 Entry-level DS R



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- 2.7in vari-angle LCD screen
- Live View with face detection
- 720p HD video (same as D90)
- Street price around £700 (body only) or around £750 with 18-55mm kit lens

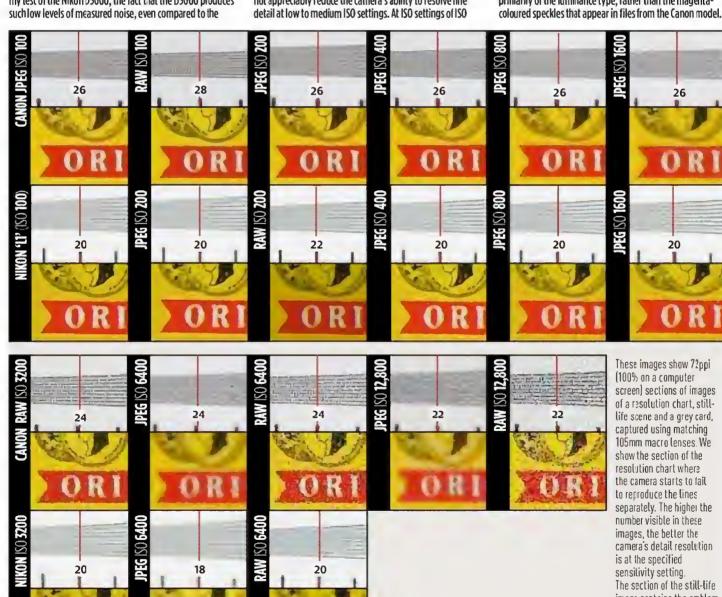
## Resolution, noise and sensitivity

The Canon EOS 500D and Nikon D5000 feature very different sensors, with different effective resolutions. It is no surprise that the 15-million-pixel sensor of the EOS 500D is capable of recording more detail than the 12.3-million-pixel sensor of the Nikon D5000, but the difference isn't all that great. In general use, for prints of A3 in size and smaller, detail resolution from both cameras is similar. Both cameras offer a consistent resolution up to around ISO 800, at which point detail begins to drop off. Although it offers a lower resolution. our tests show that the Nikon D5000 produces considerably 'cleaner' files than the Canon EOS 500D. It is clear from this graph that at medium to high ISO settings, JPEGs from the D5000 are much less noisy. The Canon EOS 500D can shoot at up to ISO 12,800 (equivalent) but measured noise at this setting is very high, which limits the usefulness of the files. That said, the EOS 500D does not suffer from the same noise and banding at high ISO settings as the EOS 50D. As I said in my test of the Nikon D5000, the fact that the D5000 produces such low levels of measured noise, even compared to the



D90 (which shares the same sensor) suggests that at default settings it applies more noise reduction. Happily, this does not appreciably reduce the camera's ability to resolve fine detail at low to medium ISO settings. At ISO settings of ISO

3200 and above, JPEG files from the Nikon D5000 are grittier than equivalent images from the EOS 500D, and the noise is primarily of the luminance type, rather than the magenta-



## **Data file**

## Focal

### In-camera raw processing

The Nikon D5000 provides in-camera raw processing, whereby images taken in the NEF (raw) format can be adjusted using the retouch menu and saved as JPEGs alongside the originals on the memory card

### Peripheral illumination correction

The Canon EOS 500D features peripheral illumination correction, which basically just reduces vignetting in JPEG images. The correction is applied automatically when a known Canon lens is used, and can also be applied to raw files in Canon's bundled Digital Photo Professional software

### Interval timer shooting

The Nikon D5000 features an interval timer shooting function that allows you to set the camera to capture imanes automatically at set intervals. This is potentially very useful for timelapse and remote or astrophotography



Canon (UK), Woodhatch. Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

RRP	£869.99 (body only) £969.99 (with 18-55mm kit lens)
Sensor	CMOS with 15.1 million effective pixels
Output size	4752x3168 pixels
Focal length mag	1.6x
Lens mount	Canon EF (EF-S compatible)
Max file size	Approx 43MB TIFF, 23.5MB raw file, (14 bit), 4.5MB approx (high quality, large JPEG)
File format	Raw, _PEG (two levels of compression available) JPEG+raw simultaneously
Company	There shows IDEC

	of compression available) JPEG+raw simultaneously
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Etectronically controlled, vertical-travers focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3 or 1/2EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800 in 1EV steps
Exposure modes	Auto, program, aperture priority, shutter priority, manual, Creative Auto, plus six scene and two custom modes
Metering system	35-zone evaluated, centreweighted, spot (approx 4%) and partiat

	plus six scene and two custom modes
Metering system	35-zone evaluated, centreweighted, spot (approx 4%) and partiat
Exposure comp	±2EV n 1/3 or 1/2EV steps
Exposure bracketing	±2EV over three exposures in 1/3 or 1/2EV steps
White balance	Auto, six presets, plus one custom setting
W8 bracket	Yes, three shots with blue/amber or magenta/green bias
Colour temp control	No, preset WB settings only
Drive mode	Single, continuous 3.4fps for 170 JPEGs or approxime raw files, mirror lock-up, Live View
LCD	3in TFT with 920,000 dots and 160° viewing angle
Viewfinder type	Pentamirror
Field of view	Approx 95%
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, one shot AF, Al servo AF, Al focus AF, contrast detection AF in Live View mode (also with food detection)

vioptre adjustment	-3 to +1 diobris	-2 to +1 dioptr
Focusing modes	Manual, one shot AF, Al servo AF, Al focus AF, contrast detection AF in Live View mode (also with face detection)	Manual, single contrast-deter face detection
AF points	Nine points selectable individually or automatically in reflax mode, roaming-point in Live View mode	11 (with centro selectable poi possible
Focusing screen	Fixed	Fixed
DoF preview	Yes	No
PC socket	No	No
Built-in flash	Yes, pop-up unit GN 13m @ ISO 100	Yes, GN 12m ld
Cable release	No, optional remote release	MC-DC2 wired
Memory card	SD/SCHC	SD/SDHC
Power	Rechargeable Li-ion battery LP-E5 supplied	Rechargeabte EN-EL9e suppl
Connectivity	USB 2.0 Hi-Speed	USB 2.0 Fi-Sp
Weight	480g (without battery or card/s)	560g (without

128.8x97.5x61.9mm

**Dimensions** 



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£7 19.99 (body only) £799.99 (with AF-S 18-55mm kit lens)
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4288x2848 pixels
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Nikon F
Approx 70MB TIFF, 12MB NEF [raw] file, 7MB JPEG (fine quality, large JPEG)
Raw, JPEG, (three levels of compression available , raw+JPEG simultaneously

available, law-ar to silling discusty
Three-stage JPEG
Adobe RGB, sRGB
Electronicalty controlled, vertical-traverse focal-plane shutter
30-1/4000sec in 1/2 or 1/3EV steps plus bulb
1/200sec
ISO 100-6400
Auto, program, aperture priority, shutter priority, manual, plus six scene presets
3D Color Matrix Metering II, centreweighted (75% weighting to 6mm, 8mm or 18mm area) a 2% spot (3.5mm circle) on selected AF point

Auto, six presets, plus cuslom setting and Kelvin ad ustment Yes, over two or three frames in steps of one. two or three, where one step equals five mired

±2EV over three exposures in 1/3 or 1/2EV steps

±5EV in 1/3 or 1/2EV steps

Yes, 2,500-10,000K Single, continuous, at 4fps for 67 highest-quality JPEG files or 11 raw, mirror lock-up, Live View

2.7in with 230,000 dots Pentamirror Approx 95% e-servo, continuous servo, manual, ection in Live Yiew mode (also with re cross sensor) individually

ints, auto or manual selection

a iso ino d remote (not supptied) Li-ion battery lied need 560g (without battery or card/s)

127x104x80mm

span of 200-3200 Images from both cameras can be shot in raw and/or JPEG format, and both record to the SD card format that is rapidly becoming standard. Video is this year's 'must-have' feature, and as well as still images the EOS 500D and D5000 can shoot video clips. with mono sound courtesy of built-in microphones.

Both Canon and Nikon have worked hard in recent years to standardise certain key specifications across their respective DSLR ranges. As such. many of the features offered by the EOS 500D and Nikon D5000 will be familiar to existing Canon and Nikon users. Canon's Picture Style presets are now standardised for JPEG files across Canon's entire DSLR range, and Nikon's Picture Controls likewise quarantee consistency of results in JPEG mode between all Nikon DSLRs. Both manufacturers' bundled raw conversion platforms allow these presets to be applied to raw files.

The Canon EOS 500D incorporates several features from the enthusiastlevel EOS 50D, including its highresolution LCD screen. The 3in, 920,000-dot screens in the EOS 50D, EOS 5D Mark II and now the EOS 500D are a huge improvement on earlier devices, and offer greatly increased clarity and contrast, as well as resolution. The Nikon D50C0 cannot match the ECS 500D's screen for resolution, and it is slightly smaller at 2.7<sub>in</sub> However, in a first for Nikon DSLRs, it is fully articulated and hinges around its lower edge. The articulated screen has been incorporated specifically in order to make shooting easier in Live View and video modes.

### Build and handling

Despite their plastic body shells, both cameras are solid and well built, and considering their position and price they are put together very well. Since they are designed, nominally at least, for the first-time DSLR buyer, they are intended to be as easy as possible to use. Both cameras succeed, but Canon and Nikon have taken slightly different design decisions.

In terms of its ergonomics, the Nikon D5000 owes a lot to the D60 and adopts the innovative graphic user interface (GUI) of that camera, which presents the key shooting settings in an easily understandable display. Shutter speeds are displayed in full as fractions of a second, and an animated aperture graphic opens and closes as the working aperture is altered. The D5000's GUI is clearer than the D60's, and more customisable, but the principle behind the display is the same. The Canon EOS 500D isslightly more traditional, and its

'Info' screen is intended to display and adjust, rather than explain, key shooting settings. That said, the EOS 500D does offer Canon's 'creative auto' (CA) mode, which was first seen on the EOS 50D and is designed to fulfil a tutorial purpose. In CA mode, exposure is automatic, but settings can be shifted from the information display on the camera's LCD screen. The effect of these shifts is shown on two scales, from background more to less blurred, and exposure darker to lighter.

Ir most respects, the Canon EOS 500D resembles the EOS 450D, and the new camera handles in almost exactly the same way, barring some minor changes to the interface. The main difference between the two models in use is the muchimproved LCD screen of the newer model. The Nikon D5000's 2.7in LCD screen cannot match the darity and resolution of the 3in, 920,000dotscreen found in the EOS 500D. but crucially, its angle can be varied, which makes a huge difference to the camera's handling in Live View mode. It is impossible to overstate the value of a flip-out LCD when shooting in this mode, and I'm sure that for many photographers this feature will more than make up for the relatively low resolution of the screen.

Ir general, I prefer the way the Nikon D5000 handles in both Live View and video modes over the EOS 500D. I do miss the dual control dials of the Nikon D90, though, and by the same token the EOS 500D's handling would be improved by a rear control dial as found on EOS cameras higher up Canon's range



### LCD viewfinder. Live View and video

The viewfinder coverage of the Carion EOS 500D and Nikon D5000 is the same, at approximately 95%, and both offer equivalent brightness and clarity in normal use Because the Nikon D5000's focusing screen incorporates an LCD laver. guidelines can be displayed to aid compositions that incorporate vertical or horizontal elements

With the D5000, both Live View and video recording are initiated using buttons on the rear of the camera, within easy reach of my thumb. In Live

View mode, video capture can begin immediately simply by pressing the 'OK' button to the right of the LCD. With the Canon EOS 500D, video mode has to be activated separately, via the main exposure mode dial on the top-plate. To initiate contrastdetection AF in Live View (and video) mode with the EOS 500D, the exposure lock button must be used. but with the Nikon D5000, AF s performed in the conventional way by half-pressing the shutter button.

The Nikon D5COO's video mode is essentially the same as that offered by the D90, and features 720p resolution at 24fps. Focusing

can only be controlled manually in video mode, and exposure must be adjusted 'live' using the exposurecompensation function. The video mode of the Canon EOS 500D is more versatile, or paper at least, and like the professional EOS 5D Mark II, the 500D offers both contrastdetection AF and automatic-exposure adjustment in video mode. Maximum resolution is higher than the D5000, at 1290x1080p, but video frame rate is fractionally lower, at 20fps. Unlke the EOS 50 Mark II (and the recently announced Pentax K-7, for that matter) neither the EOS 500D nor the D5000 features a plug for an external microphone. In both, a builtin mono microphone serves to record audio in video capture mode

Video mode is useful to have and the quality of the footage from both cameras is high, but there are drawbacks. Apart from the massive size of HD video clips, the video footage of both cameras suffers from what has now become widely known as 'CMOS wobble'. This is where straight lines appear to bend and warp when the camera is panned, and has so far proved to be a characteristic of all DSLRs with a video mode. Another frustration when filming video clips with the EOS 500D and D50CO is that the in-built microphones of both cameras have a tendency to over-amplify handling sounds, and in the case of the Canon EOS 500D, the sound of the AF motor operating in the lens

### White balance and colour

In my original test of the Nikon D5000, I noted the willingness of its AWB system to retain the warmth in



## **Features in use**

## Variable angle versus fixed LCD screen





IVE View has cropped up quite frequently in the 'Features in use' section of dual tests over the past 'ew months, but I can hardly avoid examining it again here. However, it is the Nikon D5000's variable-angle LCD screen that is the man focus of this section of the test. This screen is one of the unique selling points of the D5000, and it transforms the camera's handling in Live View mode, allowing images to be composed from angles that would be awkward with a fixed screen.

The Canon EOS 500D features a similarly highly specified Live View mode to the Nikon D5000, but its screen is fixed. However, it is of a much greater resolution, and incorporates anti-reflection layers that greatly aid its visibility in bright light.

For this shot, I wanted to accentuate the statue's looming presence by placing the camera as low to the ground as possible, and including the branches of the tree on the left-hand side of the shot. The D5000's variable-angle screen made this composition easy, and allowed me to rest the camera on the ground while composing the shot. Using the roaming AF point in contrast-detection AF mode I also focused the image from this position. Frustratingly, though, the D5000's Live

View screen seems artificially bright, and when I pressed the shutter release my images appeared considerably darker than they had on the 'live' screen. Exposure compensation ensured that I got the shot I wanted, but it is disappointing that the I ve screen does not better match the final exposure

screen does not better match the final exposure. The Canon EOS 500D does not display these issues, but because its LCD screen is fixed I was unable to capture this scene from the angle that I wanted. The LCD screen has an impressively wide viewing angle, but with the camera very low to the around the view on the screen was so compressed it was useless as a guide to composition. Forced to compromise and raise the camera, the Canon EOS 500D's Live View system showed its worth, and the high-resolution LCD screen was a joy to use. The change of position caused me to recompose my shot and find a different picture, shown above right. I'm perfectly happy with the image, but this isn't the shot that I originally intended to take. If you're a fan of shooting from awkward high and low angles, the D5000 is clearly the better tool. For normal use, however, the higher resolution and clarity of the EOS 500D's screen will probably prove more useful, more often.



scenes lit by sunlight and tungsten lighting. This is in contrast to most recent Nikon DSLRs, in particular the D300 and professional D3 and D3x, which have a tendency to over-neutralise warm colour casts. Comparing images shot using AWB with the Canon EOS 500D and Nikon D5000, it is clear that neither camera over-corrects the natural warmth to the extent that sunlit scenes appear cold. The D5000 produces pleasantly natural results, although sunlt spring foliage does look rather yellow, and greens especially seem too ubrant. In overcast conditions, colour rendition from the 'cloudy' WB preset is preferable to results delivered by AWB, although the difference is only really noticeable when images are viewed directly alongside each other. In bright sunlight, in AWB mode, tones from the Canon EOS 500D are a little more muted, but I wouldn't say that either camera is better or worse than the other. Shooting in raw mode and adjusting colour balance post-capture is, as usual, the best way to ensure accuracy. Canon's excellent Digital Photo Professonal, bundled with the EOS 500D, is a very efficient raw conversion platform, and Nikor's View NX, while not as highly specified, is perfectly capable of basic white balance and tonal adjustments to NEF (raw) files.

White balance aside, the Picture Control and Picture Style presets offered by both cameras offer quite a high degree of customisation, which allows the cameras' colour rendition to be fine-tuned in-camera. At their default standard settings, the Nikor D5000 tends to produce the more vibrant images of the two cameras, especially in foliage and blue skies, but this is partly due to the behaviour of its metering system, which is explained further in 'Metering' (see page 50).

### Dynamic range

Both the Canon EOS 500D and Nikon D5000 offer a dynamic range of approximately 12EV, which is very impressive, and places them alongside the best DSLRs currently on the market. The fact that the EOS 500D can manage this figure with its highly populated sensor is particularly noteworthy. Both cameras offer dynamic range optimisation, in the form of auto lighting optimiser in the EOS 500D and Active D-Lighting in the Nikon D5000 Both these functions tend to stretch midtones to deliver a wider tonal range from tricky exposures, but the effect can be very subtle. In the case of Nikon's Active D-Lighting, in fact, the function often has to be turned up to High or Extra High to have any useful effect, even when the tonal range of a particular scene is very wide. The Canon EOS 500D also features Canon's Highlight Tone Priority (HTP), which is designed to rescue highlight detail by underexposing by 1EV, and balancing shadows and



midtones post-capture. This setting is very useful in situations where detail in areas such as clouds or white fabric is a priority, although it does lead to increased noise levels in midtone areas.

### Autofocus

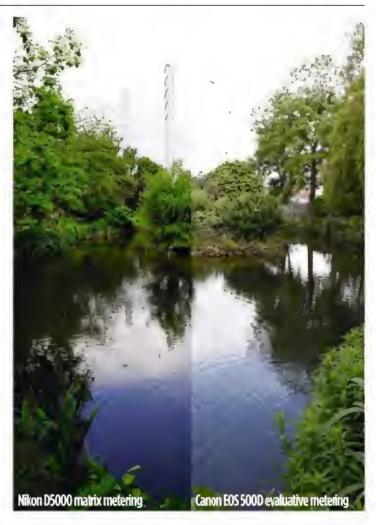
The Nikon D5000 features essentially the same AF system as the D90, with the exception of the latter camera's compatibility with non-AFS lenses. The D5000, like the D60, omits the built-in AF motor provided by other Nikon SLRs, and as such, it cannot achieve AF with older Nikon lenses that lack an AF-S or AF-I motor. With an appropriate lens fitted, the D5000's focusing system is excellent, and its accuracy is aided by the inbuilt Scene Recognition system, which allows the camera to track subjects across the 11-point AF array based on their colour and contrast. The great thing about this system is that the active AF point moves around the AF array in the viewfinder, which removes the element of uncertainty about which AF point is active at any given moment. Unfortunately, despite being an AF-S lens, the bundled 18-55mm kit optic focuses slowly compared to Nikon's more expensive optics. and the D5000 only shows its true capabilities when one of Nikon's fast-aperture lenses is mounted.

The Canon EOS 500D's focusing system is taken from the EOS 450D, and it is also extremely capable Although the 500D isn't as reliable as the D5000 in AF tracking mode, AF acquisition is very fast and positive with all Canon lenses, not just those with USM (ultrasonic) motors. As usual, though, AF accuracy is improved when a fast aperture lens is mounted, especially in low light conditions

The D5000's contrast-detection AF mode is slower and less positive than phase-detection AF, but it is generally very accurate. That said, when shooting in the studio, or when capturing subjects at close focusing distances, manual focus with the screen image magnified is more sensible. This is where the Canon EOS 500D's higher resolution LCD screen comes into its own, but the anti-reflective layers also make it more usable in bright sunlight. In Live View and video mode, AF speec from the Canon EOS 500D is reasonably postive and generally accurate. That said, I still prefer to focus manually, since the scratching sound of the AF motor on the soundtrack of video clips is distracting. This being so, the fact that the Nikon D5000 does not offer AF in video mode can hardly be considered a handicap in normal use, and certainly won't bother experienced videographers. AP

## Metering

When presented with a mid-grey card, the Nikon D5000 delivers a brighter midtone than some of its predecessors, but performs in basically the same way as the current D90 and D300. As such, it tends to deliver scenes with a full tonal range. Thanks in part to the Scene Recognition System, it is very good at recognising scenes in which highlight detail needs to be retained, such as this landscape, The Canon EOS 500D delivers brighter images than the D5000 in all environments. which tend to look great on the gorgeous LCD screen on the back of the camera, but are more likely to show highlight clipping. Arquably, as we suggested in our initial test of the EOS 500D, this is preferable to the meter being fooled into underexposure, but care should be taken nonetheless. In the 'White balance and colour' section of this test I mentioned that the D5000 tends to deliver more vibrant, highly saturated JPEGs at its standard colour settings than the EOS 500D, and this is partly due to the darker files that it tends to create. The effect is especially noticeable in images like this one. In the same environment, the EOS 500D is more likely to assume (often correctly) that the foreground is the priority, and delivers a brighter overall exposure. This helps retain detail in midtones and shadows, but can result in highlights being burnt out. In this image, for instance, the EOS 500D has clipped the entire sky, and the chimneys you can see on the left (Nikon D5000) side of the picture are so bright in the 500D's image as to be almost invisible. Realistically, however, a glance at the histogram is enough to show what has happened, and exposure can easily be adjusted or locked from another area of the scene to correct the problem. This



approach is more effective than Canon's Auto Lighting Optimiser, which is designed primarily to recover detail from shadow areas rather than highlights. Nikon's Active D-Lighting can be useful in balancing the tonal range of contrasty scenes, but its effect is subtle except at its High and Extra High settings.

## **Our verdict**

HICH of two comparable cameras is 'best' frequently comes down to the priorities of the individual making the comparison. Ir the case of the Caron EOS 500D and Nikon D5000, which is the better camera comes down to a handful of functions, and how important they are to a partcular photographer. As far as their key photographic features are concerned, the EOS 500D and D5000 are fairly evenly matched, in that where one of them has the advantage in one aspect, the other tends to have it somewhere else. The Live View systems and LCD screens are a good example - the LCD screen of the EOS 500D is larger, clearer and offers better resolution than that of the D5000, but the D5000 offers a variable-angle screen that is more useful in many different envronments. After using both cameras for a considerable length of time, I

think that the D5000 offers a slightly better phase-detection AF system than the EOS 500D, but it has the major disadvantage of not offering AF compatibility with older Nikon Ierses. Neither of these two DSLRs is a wholly satisfying video camera, and although video is potentially an enormously useful function, separate microphone inputs would greatly enhance the footage from both. All things considered, I have to call this a draw.

7/10

27/30

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8/10

9/10

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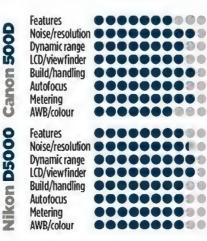
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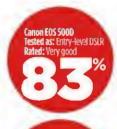
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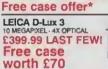
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EOS 500D v nikon D5000 (see test in this issue), I do not know who will win but I find it easier to obtain the D5000 (which I can obtain as e single kit) then the 500D (which I have to obtain in carton of 6 at leas; to be competitive). Please check prices end availability with me on whichever one you're interested in.



Canon EOS 5D II was named 'Camera Of The Year' by Japan Camera Grend Prix (Jepan's EISA/TIPA) on the 22nd of Mey 2009. This is Canon's 8th Grand Prix top award. In Merch, I was in China visiting fectories and just happened to see the EOS-5DII fitting Delkin brended professional pop-up shade being made. This is now in stock at £34.99. The 5DII spare bettery is very difficult to find even at £71.99. Thank goodness one can get e Delkin/Hahne' version with longer guarentee and 100% compatibility at only £49.99. The BG-E6 bettery grip is in stock, at the moment, at £274.99. At FOCUS ON IMAGING at NEC and PMA at Las Vegas, one may have noticed surper high lach version on display under class by the same company who made those pro

super high tech version on display under glass by the same company who made those pro pop-up shades. There is no evellability date or price yet but if you are interested in e gnp with loads more features than the Canon BG-E8, please get in touch.

The supply of 50II body is still not easy et times so if one does not order the luts with 24-70mm or 24-105mm well in sdvance, one could well be disappointed.

Canon EOS 1000D - the current Amateur Photographer entry level DSLR 2009 winner and EISA consumer camera of the year 2008-9 in a recent Amateur Photographer, the Canon EOS 1000D went 'head to head'

with the Pentax Km and won convincingly! It has been drawn to my attention that this camere is now in short supply and especially the kit with the IS lens. Fortunately i still have stock of the IS kit - but numbers are ilmited. If you want one i would suggest that you contact me as quickly as you can.

NEW 17mm & 24mm MKII TSE Lenses. Save up to 25% from Canon Guida Prices for Pre-ordering

This 17mm is the TIPA 2009 Professional Lens Of The Year'

Canon new but un-boxed 'split-from-kit' 'standard' zooms aveilable at great savings when and it Instock. These include 10-22mm,

17-85mm, 18-55mm, 18-200mm, 24-70mm, 24-105mm and 70-300mm U iS. Piease aak if you need one of these tenses (18-200 shown here).

The NEW Canon Digital Ixus 100IS is the most compact IXUS ever yet is still packed with the latest features and an optical viewfinder. Read ebout this on the Canon site. I think it is fentastic. At the £299 guida price, I am happy to give £75 credit egainst neck strap, casa, memory card, etc. and there are four colours to choose from - gold, red, bleck end ailver.

The Canon BG-E2N grip for the 40D/30D/20D, you are welcome to esk for e 20% discount if purchased with the 40D or 50D. Hahnel have just delivered a new INFRAPRO grip which is similar to the BG-E2N but has an infre red receiver built-in end a remote control (like the Canon RC-1/RC-5 which would release the 400D es an t.R. receiver is built-int) included. What do you think of this extra feature? It can also sava you a few ££££iii

The Canon TC-80N3 cabled release with verious timing features, et e guide price of £142.99, has been selling for over 10 years end is populer - but only up market EOS's with N3 fitting can benefit A Chinese manufacturer has produced a very closa 'copy' at around £75. As there are not many timer releases on the market nowadays, these Chinese releases can be supplied in Canon E3 fitting for EOS-380, 350, 480, 450, 1000, e.c. as well as Nikon, Peniax, Konica/Minolta/Sony fittings, atc.. The standard N3 fitting is in stock but the other fittings would be to specific order.

Hahnel now supply a release which fits both the E3 and N3 with a 2 meter extension for only

£29. As a promotion, if this is purchased with a camera and you mention this advertisement, we will give you 20% discount making it only £23. Hahnel also introduced a high FM frequency wireless remote release which also fits both £3 & N3 at only £49, or £39 if purchased with a camera and you mention the Amaleur Photographer when ordering

The Canon Flash Off-camera Shoe Cord OC-E3 has e guide price of £60.99. Alternatively, a Chinese version is evellable at around £30 but there is also e £40 version with extra 50% longer off-camera cable between the two shoes

The Canon Remote Releases RC-1 et £21.99 and RC-5 at £19.99 would obviously fire off compatible Canon cameras which is what one wants. We have found a general release which would release Canon as well as Nikon, Pentax and Konica/Minolta/Sony cameras at only £12.

A 0.7x wide angle attachment is available for the 18-55mm. This will bring the 18mm to about 13mm or in 35mm terms from 28mm wide angle to eround 20mm The Japanese 'PRO' item is £79 or £69 if purchased with an EOS with 18-55 These are evailable for Canon (58mm) as well as Nikon/Pentax (52mm).

A 0.5x 58mm ultra wide and a Fisheye version will be available by request

The Canon Powershot G10 with higher MP, wider angle zoom, improved battery, screen and input dials, etc. is offering staggering improvements on the G9. Accessories for G10 are: NB-7L Battery £65. Conversion Lens Adepter £35, 1.4X Tele Converter £104, Standard Case £25, De-Luxe 'Iraditional' Leather Case £55. Wheterproof Case £176. Most accessories are in short supply. The G10 has just won TIPA 2009 axpert compact camera eward, so in most places it is in short supply. Some G7 & 69 accessories are still available so if you need any, we would suggest that you order them sconer rather than later. There is a -tahnel NB-7L fitting battery for the G10 at only £23 00, less than half tha price of the Canon version!

The Powershot SX1-IS was tested in Isaue 81 of DIGITAL CAMERA BUYER and they concluded that "The SX1 is surely the best superzoom yet, not least because of its 4fps shooting and greet design. But it's also a superb Full HD camcorder-truly remarkable!" Overall five stars top score

Canon EF12II tube is £79.99 and EF25II tube is £149 99 but t can supply an EF/EFs compatible set with 12+20+36 at only £140. It has been tasted by 'Amateur Photographer' and was given a 5 star top reting. The tubes can elso be supplied Individually though the 12mm is in short supply at the momenti!!!

Canon FD Manual Focus Equipment (Sales & Service) still catered for whenever possible

## Panasonic Lumix DMC-GH1

Apart from HD video recording, what does the Panasonic Lumix DMC-GH1 offer over the existing G1? **Richard Sibley** puts the new model to the test

Richard Sibley
Technical Writer



F all the cameras we've reviewed over the past year, the Panasonic Lumix DMC-G1 is one of the most exciting models the AP technical team has come across. It was the first Micro Four Thirds-system camera and, as such, was named Innovation of the Year at the AP Awards 2009.

Aside from the radical new design, the 12-million-pixel resolution of the G1 surprised us – at low ISO sensitivities it is able to out-resolve other 12MP cameras, such as the Nikon D3OO. However, it does have its flaws. While its electronic viewfinder is the best we have seen, it still does not match an optical viewfinder. Also, in common with most Four Thirds cameras, its smaller sensor results in more noise at lower

ISO sensitivities than its comparable APS-C-format counterparts.

Even so, the build, handling and image quality at low ISO sensitivities means that the G1 scored an impressive 83% when we reviewed it in AP13 December 2008.

The Panasonic Lumix DMC-GH1 has evolved from the original G1 model. The most obvious update is the introduction of HD video recording, but the GH1 also features a new imaging sensor. Although the number of effective pixels remains the same at 12.1 million, the total number of pixels on the sensor is nearly one million more – up from 13.1 to 14 million.

### **Features**

Like the Panasonic Lumix DMC-G1. the GH1 is a Micro Four Thirds-format camera, featuring a 17.3x13mm Four Thirds-size sensor.

Despite the GH1's greater total pixel count of 14 million pixels across the sensor, 4:3 ratio images are still 4000x3000 (12 million) pixels in

size. However, when the aspect ratio is changed to 3:2 the resolution is 4128x2752 pixels, compared to 4000x2672 pixels on the G1 – an increase of nearly one million pixels. Similarly, 16:9 ratio is up nearly 1.5 million pixels at 4352x2448 pixels.

So although the measurements from Panasonic show that the Four Thirds sensor in the CH1 is the same size as the G1's, the way in which the sensor is being used has changed. The G1 uses the native 4:3 frame, and all other image ratios are a crop of this frame. However, the improved sensor of the GH1 uses a wider area of the imaging circle, enabling it to produce wider aspect ratios without relying cn severely cropping the image. Also new is a 1:1 square image-aspect ratio.

Currently, the GH1 is only available in a kit, which includes the new Panascnic Lumix G Vario HD 14–140mm f/4–5.8 Aspn Mega OIS lens. This optic is equivalent to a 28–280mm lens on a 35mm-format camera, yet the camera's Micro Four

### Panasonic Lumix DMC-GH1 Entry-level hybrid camera



### At a glance

- New 14-million-pixel sensor
- 14-140mm (28-280mm equivalent) 10x zoom lens
- HD video recording
- Street price around £1,200

Thirds format means it is no larger than the standard kit lens found on most DSLR cameras.

The lens has been designed to complement the GH1's HD video capabilties. To create smooth exposure transitions when shooting scenes of different brightness, it is important for the aperture to open and close smoothly through its range, and the 14–140mm



## **Data file**





Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 BFP, Tel: 0844 844 3852. Website: www.nanasonic.co.uk

RRP	£1,299.99
<b>Sen</b> sor	Four Thirds-type Live MOS device with 12.1 million effective pixels
Output size	4000x3000 pixels
Fite format	Raw, JPEG, raw + JPEG simultaneously
Focal length mag	2x
Lens mount	Micro Four Thirds
Maxfile size	Approx 14M8 raw, 5.2M8 JPEG (high quality, large)
Compression	Two-stage JPEG
Colour space	Adobe RG8, sRG8
Shutter type	Electronically controlled focal-plane
Shutter speeds	60-1/4000sec in 1/3 steps plus 8 to 4mins
Maxftash sync	1/160sec
Lens	Interchangeable with Micro Four Thirds mount
ISO	ISO 100-3200 in 1/3EV or 1EV steps
Exposure modes	PASM, plus three custom modes, Intelligent Auto, 26 scene modes
Metering system	144-zone Intelligent Multiple, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps
Exposure bracketing	±2EV over 3, 5 or 7 exposures in 1/3 cr 2/3EV steps
White balance	Auto, five presets, plus two custom and Kelvin settings
Drive mode	Single, continuous (Hi/Lo selectable, 3fps/2fps for seven raw files or unlimited JPEG files), self-timer (10/2secs selectable)
LCD	Articulated 3in TFT with 460,000 dots
Viewfinder type	Electronic (with 1,440,000-dot equivalent)
Focusing modes	Manual, single-snot AF, continuous AF,
Dioptre adjustment	-4 to +4 dioptre
AF points	23 automatically selectable points, single vari-zone selection
Built-in flash	Yes, GN 11m @ ISO 100
Cable release	No, optional remote release
Memory card	SD/SDIIC
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	US8 2.0 Hi-Speed/HDMI

## Focal points

### Film Modes

Like the G1, the GH1 has Film Modes that allow the cotour of an image to be changed. There are six colour modes: Standard, Dynamic, Nature, Smooth, Nostalgic and Vibrant, and three black & white modes of Standard, Dynamic and Smooth. These modes can be adjusted to suit personal requirements and then saved as one of the camera's two My Film settings

### Intelligent Exposure

Intelligent Exposure acts as a dynamic range optimiser of sorts, lightening darker areas of the image



### **•••••••** 9/10

### **Build and handling**

There are a few minor differences in the bodies of the Panasonic Lumix G1 and GH1, most of which are caused by the introduction of video technology. The top of the GH1's pop-up flash features a stereo microphone, while a quick-record button on the rear of the camera allows you to use your thumb to activate the video mode. Apart from these changes, the cameras are virtually identical.

Like the G1, the appeal of the GH1 really is its size. Despite having such a small body, the camera is comfortable to hold and use, with a control layout typical of a DSLR. Michiharu Uematsu, manager of Panasonic's Advanced Products Planning Group, told AP that it would have been possible to make the camera even smaller, but research showed that photographers wanted a slightly larger camera that would be easer to hold anc use.

### **••••••••** 8/10

### White balance and colour

Colours produced by the GH1 are accurate, but they can be altered using one of the Film Modes, or by

creating a custom film mode (see 'Focal points' on left).

One thing I do find frustrating is the lack of a magenta/green shift option when manually selecting a colour temperature. This led to a slightly green cast in some images I took of a church, which had an assortment of differently coloured lights in the scene. Normally in this situation I would take a custom white balance reading, but I was standing too far away from the church for this to be possible. Instead, I corrected the cast by shooting in raw mode and tweaking the colour balance post-capture.

Setting a custom white balance using a grey card is straightforward, and like most cameras it is simply a case of pointing the lens at the card and taking a reference shot. The result is a neutral white balance

### 000000000 8/10

### Metering

The 144-zone multi-patterned metering system of the GH1 is identical to that of the G1. I found that the Intelligent Multiple metering mode does a good job in most situations, though it tends to overexpose overcast skies.

Like Panasonic's range of compact cameras, the GH¹ features Intelligent Auto (iA) mode. This fully automated mode can recognise certain scenes and environments, and then alter the camera's various exposure and focusing systems to achieve the best results. It works very well, recognising when a face has entered a scene and switching instantly to portrait mode.

### 8/10

### Viewfinder, LCD, Live View and video

Although the GH1 has an electronic viewfinder (EVF), t is the best of its kind we have seen so far It is bright and has a very high 1.44-millior-dot equivalent resolution. It is an 'equivalent' because the EVF uses a back-projection LCD display. However, the rear projection of red, green and blue colours occasionally causes visible red, green or blue flickering edges, particularly when the camera is panned from side to side.

The EVF may not be to everyoody's taste, but the 3in, 460,000-dot screen is perfectly usable, if not outstanding. Like the G1, the GH1 has an articulated screen that can fold out to the side and be rotated up or down.

The major charge between the G1 and the GH1 is the addition of High Definition video technology. The GH1 is capable of shooting video at an impressive 1920x1080 pixels at 25 frames per second.

When played back, the video quality



124x83.6x45.2mm

Weight

**Dimensions** 

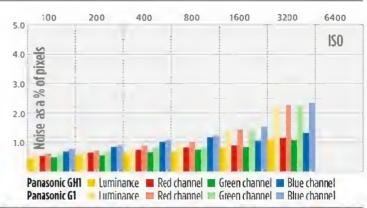
385g (without battery or card/s)

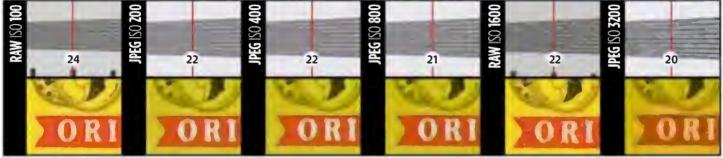
# Resolution, noise and sensitivity

Although the resolving power of this new sensor is less than that of the G1 in JPEG mode, possibly as a result of the improved noise reduction, it is still very good in raw mode. In JPEG files noise is much reduced at sensitivities above ISO 400 and is more comparable to a camera with an APS-C-size sensor. With noise reduction

turned off, noise is visible at higher ISO sensitivities and also when shooting in raw mode. Banding is also slightly visible in shadow areas at ISO 3200. Both noise and banding can be reduced using the included Silkypix Developer software.

000000000 28/30





These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at http://tinyurl.com/67sj96. Images are taken using the Panasonic Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens, set to around 105mm

is as impressive as we have seen from any digital camera. However, it suffers from image 'wobble' in a similar way to other DSLRs with a video facility Panning quickly causes vertical lines to look like they are leaning as you move, and then they snap back into an upright position when the movement stops.

Focusing and exposure metering are fluid and the changes are smooth, so it is ideal for family videos and special occasions. Although it goes some way between bridging the gap between a DSLP and a video camera, for the professional videographer it may not be quite up to the job

### ••••••• 7/10

### Dynamic range

Like the G1, the GH1 has an impressive dynamic range of around 11EV. As with the resolving power of the GH1, its dynamic range is equal to most DSLRs with an APS-C-sized sensor.

### 000000000 8/10

### **Autofocus**

The autofocus system of the GH1 is unchanged from that of its predecessor. With no mirror or prism, the camera uses a contrast-detection AF system similar to those used in compact cameras. Although the AF system is slower than a comparable phase-detection system,

It is fast enough for most situations. However, don't expect to use it for fast-moving subjects.

One new feature is face recognition, which is also found on the Panasonic Lumix DMC-TZ7 compact camera. Hawng evolved from face-detection systems, face recognition allows you to take an image of a person's face and save it o the camera's memory. If the camera then recognises this face in future scenes it will adjust its focus and exposure specifically for it. For example, if you register your child's face it will be recognised among a crowd of other children at a school play and prioritised.

Although the face recognition system does make the odd mistake, it works surprisingly well. Better still, images tagged with face recognition can be sorted and searched using Panasonic's supplied software, making it simple to find images of friends and family.

Holding your eye to the viewfinder automatically switches off the Live View display on the rear screen and turns on the EVF. When using the GH1's manual-focus mode, a turn of the focusing barrel of the lens shows a digitally enlarged section of the scene in the viewfinder, allowing you to fine-tune the focusing. Although not the quickest system to use, it is very accurate and perfect for portraits and still-life images.

000000000 8/10

## **Our verdict**

LIKE the Panasonic Lumix DMC-GH1 as much as I like the G1, and the GH1 is all the better for the new sensor as it has improved image quality.

For the amateur photographer, the introduction of HD video recording in merely a horus.

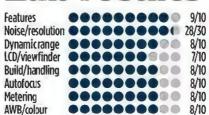
The Lumix G Vario HD 14-140mm f/4-5.8mm Asph Mega OIS optic could possibly be the only lens you will need for this camera, in much the same way as an 13-200mm lens is adequate for most occasions on a camera with an APS-C-size sensor. The lens is larger than the previous Micro Four Thirds lenses we have seen, which in turn makes the overall size of the camera and lens larger. However, it is still around the same size as most other digital kit lenses.

This kit does come at a price, though, as the recommended retail price for the kit is £1,299.99 Although we expect the street price to come down gradually, as it stands, the RRP of the GH1 is around £600 more than that of the G1 complete with 14-45mm and 45-200mm kit lenses.

Although the GH1 is an improvement over the G1, any potential purchasers must consider whether a £600 premium is worth the improved noise reduction, face recognition and video capabilities.

## In the Panasonic Lumix GH1 is all the better for the new sensor as it has improved image quality

## Lab results





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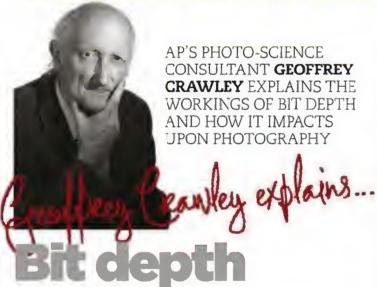
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O matter how advanced and complex a digital application, there are only two digits used: 'O' and '1', representing 'off' and 'on', like the switch marks on electrical gadgets. Because there are just two options, the system is called 'binary' and the language used to translate information into numbers is termed 'binary code'. A microprocessor can take information and encode it. Another microprocessor - or the same one - can then decode it, restoring it to the real world in a form that humans can see or hear and understand. From the illustration above you can see the large number of Os and 1s necessary just to encode the 19 letters of Amateur Photographer: 160 digits. That is why it takes millions of digits (megapixels) to adequately encode the colour and brightness values in a photograph. It is also clear why, even though the principle of binary coding can be traced back to India at around 2003C,

it had to await the development of the high-speed microprocessor before it could be applied.

A single digit in binary code is termed a 'bit', which is short for Binary digIT. The usual example given is a light bulb. It can be switched on or off and can be used to transmit an image in binary code - albeit rather slowly. A 1-bit image s very simple: as the options are just 'on' or 'off', the image can only encode white (on) or black (off), with nothing in between and thus no colours. 'Black & white' in photography is the traditional term for what in the digital age are more correctly called 'greyscale' images: those with a range of tones from black to white. Such 1-bit images where there is only black or white, such as graphs, diagrams, plans and test documents, are in film photography termed 'line' images The special high-contrast films and papers used to record them are known as 'line' or 'lith' materials. Digital cameras do not

operate in 1-bit mode, but scanners set to document mode or those used in copy shops may use it.

### Grevscale

To upgrade from black or white imaging to recording intermediate grey tones or colours obviously requires the use of more bits. If we allow 2 bits, they can be arranged in four ways, which give black and white and two steps between them. It is still a very simple image, but if we now allow each package of information to have 4 bits, the imace tonal quality jumps up to 16 possbilities: black, white and 14 steps in between. This is good enough for some limited purposes, but hardly photographically satisfying. Such a 4-bit data package is termed a 'nibble'.

The number of steps in a data package is termed its 'bit depth'. For digital photography it is the next stage in the doubling series that is important: the 8-bit depth, which gives 25G information possibilities. An 8-bit data package is termed a 'byte' or computer 'word'.

### Colour images

A black to white greyscale with 254 steps in between is regarded as the minimum for generating a goodquality black & white photographic image, but while it is reasonable for greyscale imagery, 256 is a fairly low number in terms of colour. Although it can be adequate for low-quality use such as on the internet, increasing image bit depth to 16 bits gives a considerable boost with 65,536 colours available. For an image with 24 bits, the count rises to 16,777,216 (16.7 million) colours. The 24-bit image size is significant because it

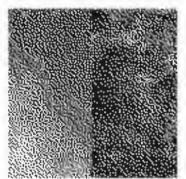
allows three 8-bit channels: red, green and blue (RGB). Since an 8-bit record is the minimum that guarantees good greyscale image quality, the 8 bits per primary colour equivalence of a 24-bit image guarantees good colour quality. The human eye is believed to be able to distinguish about ten million colours - a figure impossible to verify - so a 24-bit image recording mode exceeds it by a large margin.

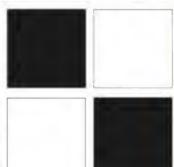
However, this topic can cause confusion, mostly when a colour image is referred to as 8-bit, when it really means eight bits in each of the red, green and blue channels. The whole image is therefore 24-bit (3x8=24). These total bit figures may well be those quoted for a device, but in fact, an image in 24 bits in each of the RGB channels would have a practically impossibly vast number of theoretical colours of about a trillion. Therefore, a scanner quoted as giving 36 bits actually has 12 bits per RGB channel. At 16 bits a channel, the colour image gives a 48-bit total capability (3x16=48). That is only available in top pro scanners and camera backs. The digital photo world is massively based on 8 bits per channel or 24-bit colour Imaging. Irrespective of what may happen earlier in the imaging chain, this is the format in which the RGB camera image is sent to the digital printer after conversion to CMY (cyan, magenta and yellow), the complementary colours used for printing

The advantage of high bit depth is that: post-editing in Curves and Levels is less likely to distort colours, and; the dynamic range of colour recording is increased, which results in better shadow and highlight colour preservation.

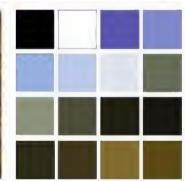












## The science

HE term 'bit depth' defines how much information can be stored or transmitted in binary code. This is built up from just two digits: 'O' and '1'. In electronic terms they represent two states: 'no voltage' and 'voltage' (also 'no' and 'yes', or 'off' and 'on'). The system generally used is 'positive', iri which the presence of a voltage is taken as the 'yes' signal. To change a negative image to a positive or vice versa, the signs are reversed.

Photographic images

The basic unit of binary code is 1-bit, which signifies on or off. An image stored in 1-bit can only reproduce pixels in black or white. By increasing to 2 bits, each pixel can be shown in one of four colours, 3 bits give eight colours, 4 bits 16 colours, and so on. The formula is  $2^N$  ("N" is number of bits available to each image pixel). The first viable selection of colours comes at 8 bits, with 256 colours. Photographic quality requires at least 8 bits for each of the red, green and blue (RGB) separations. This

means 256 options for each primary forming the image. For printing, these are converted to the complementary, subtractive primaries: cyan, magenta and yellow (CMY).

Since the image is then made up of a total of 8 bits per three channels, it is termed a 24-bit image (8x3=24) and, as 224 equals 16,777,216 (16.7 million), that is the theoretical number of colours a 24-bit image can reproduce. It is estimated that the human eye can only 'see' ten million colours - and it is doubtful whether any printer can apply anything like the subtlety of a 24-bit original image to paper. Hardware specifications are usually rated in total image bits, so a 36-bit scanner gives 12 bits per RGB channel - not 36! Also, the bit count doesn't relate to detail resolution (in line pairs per mm). That depends on the number of pixels it contains. The bit count or depth can be thought of as the colour-resolving power; the higher it is, the greater the number of colours available to each gixel in the image. The term 'colour depth' is often used in the United States.

However, it isn't as simple as this in everyday practice. A camera may record in 24-bit mode, but the file type and data compression mode chosen will affect how far the potential bit or colour depth is actually available. Lossless TIFF files, which are fast disappearing from all but top-range models, work in 16 bits a channel and retain most data. JPEGs work in 8 bits a channel and lose some of these according to the compression factor, Raw files should contain all the data the sensor received and output it. For it to become visible, the data has to be converted. Proprietary rawconversion systems generally try to produce a pleasing image, meaning it will be doctored to some extent. In any event, the full potential of 24-bit colour images is rarely realised.

For many cameras, the bit depth of their raw files is not listed. In professional DSLRs, raw files may be recorded at 12 or 14 bits per colour channel (4,096 or 16,384 values each channel respectively), which gives 36 or 42 bits per total image

content. For example, Canon CR2 files, such as those from the EOS-1D Mark III, are in 14 bits while Nikon's D3 offers 12 or 14 bits per channel.

If a 24-bit system gives a more than sufficient colour depth, why are 36-bit and even 48-bit systems available in advanced digital camera backs and scanners? The answer lies in dynamic range and imageediting potential. A 1-bit image offers only two colours: black or white. The digital process forces the actual image colours into either black or white, according to brightness. A 4-bit image forces them into a choice of 16 colours: black, white and 14 others. At 24 bits, there are 16 million colours, with eight bits in each of the RGB channels. But those RGB intensity levels intermediate to the 256 values are forced up or down to the nearest discrete value. The effect is like that in the production of an audio CD. whereby the analogue wave form arriving from the microphone(s) is sampled over 40,000 times a second. Elements of the waveform











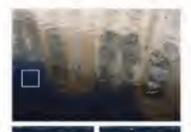
As bit depth increases, the number of tones possible rises and in turn this makes gradations smoother

shaped finer than the sampling rate are ditched, or rounded up or down to the nearest sample level. In a digital camera or scanner, a similar analogue-to-digital A/D converter 'samples' the analogue output of the sensor. According to the bit depth set, it provides the related file.

The advantage of 36 or 48 bits is that you start with much more colour information. First, the dynamic range of colours is increased, allowing improved retention of hues in the righlights and deeper colour penetration of the shadows. Second, when editing, there is greater flexibility in manipulating Levels, Curves, colour balance, HSL (hue, saturation and luminance) and so on without distorting the rendering or causing colour 'posterising' (the result of manipulating a curve so that insufficient bits remain in a given span of colour data, causing gaps in gradation or brightness). However, the ability to handle 36-bit or 48-bit files is limited in some editing programs. Picture Window Pro supports 48-bit files and works internally with 24 bits

per pixel Adobe Photoshop CS4 supports 16-bit and 32-bit images, but the number of filters that can be used is reduced. When editing high-bit-depth files in programs with limited routines at those depths, it is best to first operate the main Levels and Curves routines usually available, as these are most likely to distort the colour and tonal ranges, then convert to 24-bit for further work.

The data sent to the printer will be in 24-bit (8 bits in each CMY channell. A black (K) printer channel related to the luminance range of the image may also be added (to form CMYK) to improve greyscale and black neutrality. A 32-bit. image comprises the 3x8-bit RGB channels and a fourth, an 8-bit transparency channel. While most DSLRs do not offer a choice of bit depth, top models may offer a raw file size option. Options may also be available for high-level scanners. But comprehending the principles involved in bit death should help understanding of how to operate and exploit the standard 24-bit mode. AP









These images shows the extra flexibility that is afforded to 16-bit images over 8-bit files. Once the Output levels have been compressed (A), a 16-bit file survives the white and black points being reset on the new compressed histogram (B)

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City Photographic38
Clifton Cameras9
Collectable Cameras34
Delkin Europe LtdCover:ii
Ffordes Photographic Ltd82-83
The Flash Centre34
Fotospeed Ltd 28

Index to advertigare

	Genie Imaging44	Park Cameras Ltd
	Grays of Westminster22-23, 44	Photo Design Studio51
44		Premier Ink
	Johnsons Photopia Ltd28	
78-79		Ricoh UK LtdCover: iv
28, 61	Kenro Ltd40	
34		Sigma Imaging (UK) Ltd4
9	Dav d S H Leung52	SRS Ltd
34	London Camera Exchange	Studio Kit Direct40
	(Southampton)16	
Cover:ii		Walters Photo-Video56
	Mifsud Photographic80-81, Cover: iii	Warehouse Express 63-71
82-83	Morris Photographic Centre38	Wilkinson Cameras52
34		
28	Nicholas Camera Company62	<b>Classifieds86-89</b>

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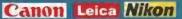












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CANON 11-17mm TAMRON £375 CANON 16-35 (2.EL/11	NIKON 120 MEDICAL ASNEW £1495 NIKON 200mm F2 ED A/S £1795 NIKON 500mm 14P A/S £1795-£2695		F1n+Motordrive . £695 80OSTER FINOER, boxed asnew £325 CANON PELLIX+50mm11411 . £299	Softar 1 series 70 NEW £175 IR release unit \$55£LO.NEW £285 Step up ring 64-70 £28k	MF15/19/21/22/25/25/28 £69-£245 NF-24 250-Exp Action Finder-F4 Neg	REIO 3+5cm TH SUPERB £1795 RICOM GR1/1s/1v £225-£345
CANON 11-17mm TAMRON	NIKON 200mm F2 ED A/S £1975 NIKON 500mm 14P A/S £1795-£2695 NIKON 600mm 15.6/A/S £1895-£3250 NIKON 03/D300/UNUSEO £ASK	VARIOUS BY SONY NEC. KOOAK	CANON PELLIX+50mm11 411	R release unit 555EL 0.NEW £285 Step up ring 64-70 £ask Flashguns/ Brakets £129 WELL-USEO BODIES LEWSES £TO CLEAR	MF15/19/21/22/25/25/28 £69-£245 Nikon Rmgflashes £ask	REIO 3-5cm TH SUPERB. £1795 RICOM GR1/1s/1/v £225-£345 RETIKA I/1a £69-£115 RETIKA REFLEX 4 £275-£425
CANON 11-17:mm JAMRON 2375 CANON 16-35 FZEL/11 2745-2995 CANON E05 17-441 Sanew 475-525 CANON E05 20-31 P8 1 475-525 CANON E05 20-31 P8 1 475-525 CANON E75 10-22:mm/asnew 2475-5275 CANON 24-105:mm LUNNISED 6075-6895 CANON 24-105:mm LUNNISED 6075-6895 CANON 24-105:mm LUNNISED 6075-6895 CANON 26-7012 81/25:me 2575-57755	NIKON 200mm F2 ED A/S NIKON 300mm HP A/S NIKON 300mm HP A/S NIKON 300mm HP A/S NIKON 3000000000000000000000000000000000000	LCE & VIOEO PROJECTORS  VARIOUS BY SOMY NEC. KOOAK SHARP, PANASONICETC	CANON PELLIX+50mm11 411	IR release unit 555EL 0.NEW £285 Step up ring 64-70 £ask Flashguns/ Brackets £129	MF15/19/21/2/25/52/8 E69-£245 Ibkon Ringflashes E69-£24/50 MF2-4/250-£xp Action Finder-F4 New MC30 NC20 Remotes/New C39 -£79 Nikon Inters, several £25K MKOM MF NUGE STOCKS	REIO 3-5cm TH SUPERB. £1795 RICOM GRI/15/1v £225-£345 RETINA REFLEX 4 £59-£115 RETINA REFLEX 4 £275-£425 ROLLEI 6000 HIGH-O SCREN £145
CANDN 11-17mm   NAMPON   2375   CANDN 10-357   ELTI   2745-995   CANDN E05 57   ELTI   2745-995   CANDN E05 57   ELTI   2745-995   CANDN E05 20-31   28   1475-5275   CANDN E15 20-31   28   1475-5275   CANDN E15 10-25mm   25mm   25mm   2745-794   CANDN 24-105mm   UNINISED - 2575-8986   CANDN 24-105mm   UNINISED - 2575-8986   CANDN 25-350mm   2575-5275   258	NIKON 200mm F2 ED A/S NIKON 300mm HP A/S NIKON 300mm HP A/S NIKON 300mm HP A/S NIKON 3000000000000000000000000000000000000	LCE & VIOEO PROJECTORS  VARIOUS BY SOMY NEC. KOOAK SHARP, PANASONICETC	CANON PELLIX+Sommi11-41	Br release unit 555EL 0 NEW . £285 Step up rin 64-70 . £385 Step up rin 64-70 . £385 Flashpuns Brakets . £129 WELL-USED BODIES LEWSES . £10 CLIAR D-Rash-40 /38 year . £275-£275 HASSELMETZ 4504 TTL FLASH . £295 LENA MEXAR-RF KIT unused? . £1295	MF15/19/21/2/25/5/2/8 69-6/245 Ikkon Ringflashes Eask MF-24/25U-Exp Action Finder-F4 MC30 MC20 Remots/New C39-E/79 Nikon Inters, several 229-E/79 Nikon Inters, several 225K MIKOM MF NUGE STOCKS	REIO 3-5cm TH SUPPRB 11795 RICOM GRIVISTY 225-5245 RETINA UNB 589-5115 RETINA REFLEX 4 2775-5425 ROLLET 280X PLATIN ANNIV 11985 ROLLET 6000 HIGH-0 SCREU 1145 ROLLET 6000 GO OV USER 2825 ROLLET 6000 GO OV USER 2825 ROLLET 6000 GO OV USER 2825 ROLLET 6000 GO OV USER 525-51195
CANDN 11-17mm   NAMRON   2375   CANON 16-357   CELT   1 - 7745-985   CANON EGS 57   CELT   1 - 7745-985   CANON EGS 57   CELT   1 - 7745-985   CANON EGS 20-38 72 8L   - 475-5275   CANON EGS 10-2emmirssnew   2475-5275   CANON EGS 10-2emmirssnew   2475-5275   CANON 24-100 EL 2875-885   CANON 24-100 EL 2875-885   CANON 24-700 EL 2875-885   CANON 25-200 EL 2875-885   CANON 75-200 EL 2875-886   CANON	RIKON 200mm PZ ED AS RIKON 800mm HZ AS RIKON 600mm 15 GAIIS RIKON 600mm 15 GAIIS RIKON 102-24-70mm N RIKON 11-24-24-70mm N RIKON 11-25-24-70mm N RIKON 12-34-24-70mm N RIKON 12-35-24-70mm N RIKON 12-35-24-70mm N RIKON 12-35-12-35 RIKON 11-35-12-35 RIKON 11-35-12-35 RIKON 18-200mm V RIKON 18-200m	LCL & WORD PROJECTORS  VARIOUS BY SOIN NEC KOOAK  SHARP PANALSONICE TC	CANON PELLIX-Sommit 4/1 229  Ganon Etiate 2225  T90 various 7/25-4225  T90 bread JMUSE 0. 24-35  At Various 7/25-4225  At Various 7/25-4225  At Overland 19 10 10 10 10 10 10 10 10 10 10 10 10 10	R release unit 555E 0 PEW £285 Step up ing 64-70 £sks Floshpuns Brackets WELL-USEO BODIES LEWSES £10 CILAR D-Rash-40 Assew £275-£426 LERCA M KINICA HEXAR-RF KIT unused? £1296 KONICA HEXAR-RF 50mm assew £295 FGCOMAT 11c (Last)+LEF 0 500HD £126 LEICA MI MODIA LEICA MI MODIA ELEICA MI MODIA	MF15/19/21/2/25/52/8 E69-£245 Ibkon Ringflashes E69-£24/50 MF2-4/250-£xp Action Finder-F4 New MC30 NC20 Remotes/New C39 -£79 Nikon Inters, several £25K MKOM MF NUGE STOCKS	REIO 3-5-5m TH SIPPIRR 11795 RICOM GRIVISTV . 225-5245 REIIMA VI3 599-115 REIIMA REIEX 4 275-5245 ROLLE 1 260X PLATIN AMNIV . 11995 ROLLE 1600 170 comp 155-2955 ROLLE 1600 VI USER . 155-295 ROLLE 1600 ROV USER . 255-295 ROLLE 1600 ROV USER . 255-
CANDN 11-17 mm   NAMRON CANDN 16-55   CEL/11   C745-995   CANON E05 57   CEL/11   C745-995   CANON E05 57   CEL/11   C745-995   CANON E05 20-38   28   C475-6575   CANON E15 20-38   CANON E15 10-26   CANON E15   C475-675   CANON E15 10-26   CANON E15   CANON	RIKON 200mm PZ ED AS RIKON 600mm HZ AS RIKON 600mm HS GAIIS RIKON 0000000748510 RIKON 112-24-700mm N RIKON 112-24-700mm N RIKON 12-24-700mm N RIKON 12-24-700mm N RIKON 12-35-815 RIKON 11-35mm 12 8 AF S RIKON 12-35mm 13 CA AF S RIKON 12-35mm 12	CLI & VIOCO PROJECTORS	CARON PELLIX-Sommit 4II 2293 Canon Etaira 2252 T390 various 725-1225 T390 braid, JMUSE 0. 1475 A1 various 1575-188 A1 bared jurised 1475 A1 bared jurised 1455 T390 braid, JMUSE 0. 1475 A1 bared jurised 1455 T390 braid, JMUSE 0. 1455 T390 braid 1455 T390	IR release unit 555EL 0 REW 258 pu pring 64-70 Easks Floshigung Braxiers Viel 1-456 pu pring 64-70 Easks Floshigung Braxiers Viel 1-456 pu pring 64-70 Easks 510 CLLAS CLLAS 10 Assist 10	MF15/1921/22725/52/8 E59-22/8 Histon Ringlashes Ess Ess MF-24/250-Exp Action Finder F4 MC30 MC20 Remotes/New C39-47/9 Nikon Hitlers, several MKOM MF HINGE STOCKS PENTAX 35mm, MUSE STOCKS PENTAX 35mm, 645, 127 HUGE STOCKS	REIO 3-5cm TH SUPERB 11795 RICOM GRIVED 2725-5248 REIIMA M1a 1595-115 REIIMA REFLEX 4 275-5-425 ROLLE 12 805 PLATIN AMVIV. 1995 ROLLE 1600 HIGH-0 SCEP 1 14 ROLLE 1600 172 comp 1535-7995 ROLLE 1600 Binderal II at new 1 1905 ROLLE 1600 ROLLE 1605 REFERENCE 1595 ROLLE 1705-800 MT 1595 ROLLE 1705-800
CANDON 11-17 mm   NAMPON   2375   CANDON 15-357   CELT   1	NIKON 200mm PZ ED AS	LC1 & WIGGO PROJECTORS VARIOUS BY SOUTH EC KOOAK SHARP PROJECTOR SLOW SOLY VPIL - FM21 12 PROJ LENS C227S PEYEO LENS DESTRUCTOR CANADA AND POWERSHOT GT OL NEW US AND POWERSHOT GT AS DESTRUCTOR CAMIN POWERSHOT GT AS DESTRUCTOR CAMIN POWERSHOT GT AS DESTRUCTOR LENGTH GT AS DESTRUCT	CANON PELLIX-Sommit 4/1 229  Ganon Etaire 572525  T90 various 772-5225  T90 various 772-5225  T90 various 772-5225  A1 various 772-5225  A1 various 772-5225  A1 various 772-5225  T90 various 772-5225  T90 various 145-723  T90 various 145-725  T90 various 145-725  T90 various 145-725  T90 various 772-725  T90 various 772-72	IR release unit 555EL 0. TEVY 255 Figuing 167 Fashguning Braxiets WELL-USEO 10015 LENSES 170 CLLAR D-Fash-10,73299. 1275-5425 KINICA HEXAR-RF. KIT unused? 2126 KONICA HEXAR-RF. SDmm asnew 257 KONICA HEXAR-RF. SDmm asnew 257 KONICA HEXAR-RF. SDmm asnew 258 FIGURAT 1826-1141FO 5000-1126 LEICA MI MODIES 2889-1395 LEICA MI S GENERAL TURN 1826 LEICA MI S GENERAL TURN	MF15/19/21/2275/5/28 E99-22/38 MF15/19/21/2275/5/28 E99-22/38 MF24/250-Exp Action Finder+4 MC030/MC20 Recoments/Mev C39-2-7/9 Nicon Inters, several S25-8 MINOM MF HUGE STUCKS OLYMPUS S3mm, MUSE STUCKS PENTAX 33mm, 645, \$27 MUGE STUCKS PROJECTORS HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS	REIO 3-5 cm TH SUPERB 11795 RICOM GRIVES 2725-7248 REIIMA M1a 1295-115 REIIMA REFLEX 4 2775-4275 ROLLE 12 805 PLATIN AMVIV. 1995 ROLLE 1600 HIGH-0 SCEPT 1995 ROLLE 1600 00 V USER 2325 ROLLE 1600 Binderal II at new 1 neg ROLLE 1905 SWORTH PRISS 255 ROLLE 1905 REION 255 ROLLE 1915 RE
CANDON 11-17 mm   NAMPON CANDON 15-575 CANON 16-557 CEL.171 7745-995 CANON 16-557 CEL.171 7745-995 CANON EDS 57 CEL.171 7745-995 CANON EDS 575 CEL. 7745-7457 CANON EDS 775-745 CANON EDS 770-28 mm 25	NIKON 200mm PZ ED AS	LOT	CANON PELLIX-Sommit 4/1 229  20mon Etaire 2725-225  290 various 2725-225  290 band JMUSE 0. 2725-225  A1 various 2725-225  A1 various 2725-225  A2 overal more surious 2725-225  50 770 180 various 145-213  50 770 180 various 14	R release unit 555EL 0. TEVY 255  Figury in p6 700155 LENSES 210 CLLAR PSELL 1. SER 0. DOUIS LENSES 210 CLLAR D-Rush-40/Jasews 2275-2425  ERCA M. KINICA HEXAR-RF. SOMM assess 2275-2426  KONICA HEXAR-RF. SOMM assess 2275-2426  KONICA HEXAR-RF. SOMM assess 2275-2426  KONICA HEXAR-RF. SOMM assess 2275-2426  ERCA M. BOLDES  LECA M. BOLD	MF15/19/21/2275/5/28 E99-22/38 MF15/19/21/2275/5/28 E99-22/38 MF24/250-Exp Action Finder+4 MC030/MC20 Recoments/Mev C39-2-7/9 Nicon Inters, several S25-8 MINOM MF HUGE STUCKS OLYMPUS S3mm, MUSE STUCKS PENTAX 33mm, 645, \$27 MUGE STUCKS PROJECTORS HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS ROLLEFFELK + 6-67, 35mm HUGE STUCKS	REIO 3-5 cm TH SUPERB 11795 RICOM GRIVED 2725-7248 REIIMA M12 1275-7245 ROLLE 12 2507 PLAIN AMVIV. 1995 ROLLE 1600 HIGH-0 SCEPT 1195 ROLLE 1600 00 V USER 1235 ROLLE 1600 Binderal II at new 1600 ROLLE 1600 Binderal II at new 1600 ROLLE 1600 ROLLE 1600 E100 ROLLE 1600 REIOR 1600 E100 ROLLE 1506 REIERO HOD 1595 ROLLE 15
CANDN 11-17 mm   NAMRON CANDN 16-55   CANON 16-55   CELT	NIKON 200mm PZ ED AS	LEL A WIGGO PROJECTORS	CANON PELLIX-Sommi1 4/1 229 T80 Various 175-5225 T80 Various 275-5225 T80 Various 175-5225 T80 Various 175-5225 T80 Various 175-5225 T80 Various 175-525 T80 Various 145-523 T80 Various 145-523 T80 Various 145-523 T80 Various 145-523 T80 Various 145-525 T80 Various 155-525	R release unit 555EL 0 TEVEY 255 Figuing 106 Text 255EL 0 TEVEY 255 Figuing 106 Text 255EL 0 TEVEY 255 Figuing Brackets 255EL 0 TEVE 255 Figuing Brackets 255EL 0 TEVE 255 Figuing 106 Text 255 Figuing 106 Text 255EL 0 TEVE 2	MF15/19/21/22/25/5/28 E99-22/3  MF15/19/21/22/25/5/28 E99-22/3  MF24/25/5-xp Action Finder #4 E2/5  MF24/25/5-xp Action Finder #4 E2/5  MF24/25/5-xp Action Finder #4 E2/5  MF26/25/5-xp Action Finder #4 E2/5  MF26/19/5-xp Action Finder #4 E2/5  MF	REIO 3-5cm TH SUPERR 11795  RICOM GRIVISTV . 2225-5245  REI INA VI 2
CANDN 11-17 mm   NAMRON CANDN 16-55   CANON 16-55   CELT	NIKON 200mm PZ ED AS	LCL A WIGGO PRAJECTORS   LOW	CARON PELLIX-Sommit 4II 2293 Canno Etaire 2226 T390 various 2725-1226 T390 braid JMUSE 0. 125-1226 T390 braid JMUSE 0. 14-15 A1 various 4. 14-15 A1 braid proper annies various 4. 14-15 A5 Breed proper annies various 4. 14-15 T5BIn various 5. 14-15 T5BIn various 6. 14-15 T5BIn various 6. 14-15 T5BIn various 7. 14-15 T5BI	IR release unit 555EL O'REW 258  File up in 196 F-70 Eask Flosingun's Brazieris WELL-USEO 1901SE LENSES 5TO CLLAR O-Fissh-10/38299 5TO CLLAR O-Fissh-10/38299 5TO CLLAR O-Fissh-10/38299 5TO CLLAR RANGEA HEXAR-RF-50mm assew 258  FROMING A HEXAR-RF-50mm assew 258	MF15/19/21/22/25/52/8	REIO 3-5cm TH SUPERR 1795  RICOM GRIVISTV . 2225-7349  REI INA VI3
CANDN 11-17-mm   MANRON   23-75   CANON 11-15-75   CANON EDS 77 (24.11)   1.749-1995   CANON EDS 57 (24.11)   1.749-1995   CANON EDS 57 (24.11)   1.749-1995   CANON EDS 57 (24.11)   1.749-1995   CANON EDS 20-38 72 88   1.749-14-53   CANON 24-7012 & I. Sansew   1.749-1934   CANON 24-7012 & I. Sansew   1.749-1934   CANON 24-7012 & I. Sansew   1.749-1934   CANON 24-7012 & I. Sansew   1.759-1934   CANON 25-7012 & I. Sansew   1.759-1934   CANON 20-7014   I. Sansew   1.759-1934   CANON 20-7014   I. Sansew   1.759-1934   I. Sa	NIKON 200mm PZ ED AS	LELA WIGGO PROJECTORS   VANIOUS BY SIDN'N HEC KOOK   SHAPP PANNS DIVE ET KOOK   SPECIAL PROJECTOR   SPECIAL PROJECTOR   SPECIAL PANNS DIVERS DIV	CARON PELLIX-Sommit 4II 299 Ganon Etaire 222 T390 various 2725-1225 T390 braid JUNUSE 0. 125-1225 T390 braid JUNUSE 0. 14-15 A1 various 41-15 A1 braid proper annies various 45-12-12 A5 Breed junused 41-15 T581m various 51-15 T581m various 51-15 T581m various 51-15 T581m various 71-15 T	R release unit 555EL 0 REW  228  Flosingur's Braviets  WELL-USEO DOUIS LENSES  CTO CLLAR  D-RissH-20/35EW  LL-USEO DOUIS LENSES  CTO CLLAR  D-RissH-20/35EW  LL-USEO DOUIS LENSES  CTO CLLAR  D-RissH-20/35EW  LECA MENAR-RE-SDIM BRAVE  LECA MENAR-RE-SDIM BRAVE  REMOVED HEVAR-RE-SDIM BRAVE  LECA MENAR-RE-SDIM BRAVE  LECA MENAR-RE-SD	MF15/19/21/22/25/55/28 E99-22/38 MF15/19/21/22/25/55/28 E99-22/38 MF24/23014-ty Action Finder #4 Medical Micro Remigration Finder #4 Medical Micro Remission Finder #4 Medical Micro Remission Finder #5 Medical M	REIO 3-5cm TH SUPERR 17795  RICOM GRIVISIV 2225-2345  REIINA NI 2225-2345  REIINA PELEX 4 2275-2425  ROLLE 2-8CX PLATIN AMNIV. 1995  ROLLE 1600 HIGH-0 SCSEN 1145  ROLLE 1600 HIGH-0 HIGH-0 SCSEN 1145  ROLLE 1600 HIGH-0 HI
CANDN 11-17 mm   NAMRON CANDN 16-55 (24.71   1.749-1995 CANCN EDS 57 (24.71   1.749-1995 CANDN EDS 20-38 72 84   1.749-1995 CANDN EDS 20-38 72 84   1.749-1995 CANDN EDS 10-38 1995 CANDN EDS 10-38 1995 CANDN 28-7012 84 / 1.879-1995 CANDN 28-7012 84 / 1.879-1995 CANDN EDS 10-3905 EDS 20-3905	NIKON 200mm PZ ED AS	LCL & WIGGO PROJECTORS   LOW	CANON PELLIX-Sommit 4/1	IR release unit 555EL O REW  1286 pur jung 64-70 Eask Floshgunz Braziers  WELL-135E O DOIS LENSES 110 CLLAR D-RISER-10 RESE 110 CLLAR D-RISER-10 RESE 110 CLLAR D-RISER-10 RESE 110 CLLAR RISER-10 RES	MF15/19/21/22/25/52/8	REIO 3-5cm TH SIPPERS 17795  RICOM GRIVISTV . 225-5248  REIIMA VI3
CANDN 11-17 mm   NAMRON   2375 CANDN 11-17 mm   NAMRON   17-49-495 CANDN 16-55 T (ELT)   17-49-495 CANDN 16-50 T (ELT)   18-45 CANDN 18-50	NIKON 200mm PZ ED AS	LELA WIGGO PROJECTORS   LOW   LARTING BY SOUTH HE KOOAK   SHAPP PANAS DIVE ETC   SLOW   LOW   LARTING BY SOUTH HE KOOAK   SHAPP PANAS DIVE ETC   SLOW   LARTING BY SOUTH HE KOOAK   LARTING BY SOUTH HE KOOK   LARTING BY SOUTH HE KN	CANON PELLIX-Sommit 4/1 229  20 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	R release unit 555EL 0 REW 258 Espe up in p6 470 Esks Esp up in p6 470 Esk	MF15/19/21/22/25/52/8	REIO 3-5cm TH SUPERR 1795  RICOM GRIVISIV 2225-3345  REIIMA MIT 289-1115  REIIMA REFLEX 4 275-425  ROLLE 1280X PLATIN ANNIV. 11995  ROLLE 1600 HIGH-0 SCEN 1145  ROLLE 1905 REFEREN 1000  ROLLE 1905 REFEREN 1000  ROLLE 1905 REFEREN 1000  ROLLE 1156 REFEREN 1000  ROLLE 1
CANDN 11-17 mm   MARRON   C375   CANDN 11-17 mm   C375   CANDN 16-55   C28.11   C749-1995   CANDN E05 57 C28.11   C749-1995   CANDN E05 57 C28.11   C749-1995   CANDN E05 57 C28.11   C749-1995   CANDN E05 C38 72 8 mm   C479-57-37   CANDN 24-7012 E128 mew   C479-57-37   CANDN 24-7012 E128 mew   C479-57-37   CANDN 24-7012 E128 mew   C375-67-37   CANDN 24-7012 E128 mew   C375-67-37   CANDN 25-507-10-128 mm   C375-67-37   CANDN 25-507-10-128 mm   C375-67-37   C	RIKON 200mm PZ ED AS	LELA WIGGO PROJECTORS   LAW WIGGO PROJECTOR	CANON PELLIX-Sommit 4/1 229  20 anno Etaire	R release unit 555EL 0 REW 258 pur pin p6 47 70 Esks pru p6 47 70 Esks p6 47 7	MF15/19/21/22/25/5/28 E99-22/38 MF15/19/21/22/25/5/28 E99-22/38 MF24/25/5-xp Action Finder F4 May MF100 MC20 MC20 Remotes Meet Section Finder F4 Menon Interest Several Section F4 Menon Interest Several Section F4 Menon Interest Several Section F4 Menon Mean Meet STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS ROLLEFIELK: 6-66,3/4mm MUGE STOCKS ROLL	REIO 3-5cm TH SIPPERS 17795  RICOM GRIVISTV
CANDN 11-17-mm   MARRON   23-75   CANDN 11-17-mm   MARRON   23-75   CANDN 11-15-15   CANDN 12-15-15   CANDN 12-15-15-15   CANDN 12-15-15-15-15-15-15-15-15-15-15-15-15-15-	NIKON 200mm PZ ED AS 1195-22895  NIKON 600mm HS 6AIX 1198-52895  NIKON 114-24-24-70mm	LCL A WIGGO PROJECTORS   LOW ARTONS BY SOUTH ECK COOK	CANON PELLIX-Sommit 4/1 229  20 anno Etaire	R reliese unit 555EL 0 FEW 255 E. 198 Projects unit 555EL 0 FEW 255E pur jung 64-70 Eask Floshgrung Brackets 10-70 Eask Floshgrung Brackets 250-71 Eask Floshgrung Brackets 250-71 E. 198 E. 19	MF15/19/21/22/25/5/28 E99-22/38 MF15/19/21/22/25/5/28 E99-22/38 MF24/25/5-xp Action Finder F4 May MF100 MC20 MC20 Remotes Meet Section Finder F4 Menon Interest Several Section F4 Menon Interest Several Section F4 Menon Interest Several Section F4 Menon Mean Meet STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS PROJECTORS MUGE STOCKS ROLLEFIELK: 6-66,3/4mm MUGE STOCKS ROLL	REIO 3-5 cm TH SUPERR 1795  RICOM GRIVISTV 2225-7345  REI INA VI3 1995  REI INA VI3 1995  ROLLE 1900 VIGHO 160-100  ROLLE 1900 VIGHO 160-100  ROLLE 1900 VIGHO 160-100  ROLLE 1900 OOV USER 1225  ROLLE 1900 STORM 1800 STAND 1800  ROLLE 1900 STORM 1800 STAND 1800  ROLLE 1900 STAND 1800 STAND
CANDN 11-17 mm   NAMRON   2375   CANDN 11-17 mm   NAMRON   2375   CANDN 16-35   CELT   1	RIKON 200mm F2 ED AS	LEAD UNGO PROJECTORS	CANON PELLIX-Sommit 4/1 229  20 anno Etaire	R release unit 555EL 0 REW 255EL 0 REW 55EL 0 REW 57:0 Tasks Flooring Brackets WELL 195EL 0 00105 LENSES 510 CLLAR O-Fassi-1-0 Assets 510 CLLAR 10-Fassi-1-0	## 15192 12272575728	REIO 3-5cm TH SIPPERS 1795 RICOM GRIVISIVE V 2225-3345 REI INA VI3 1995 REI INA VI3 1995 REI INA VI3 1995 ROLLE 1000 UNIGHO-100 1995 ROLLE 1000 UNIGHO-100 1995 ROLLE 1000 UNIGHO-100 1995 ROLLE 1000 UNIGHO-100 1995 ROLLE 1000 LORD 1 12 120 1995 ROLLE 1000 LORD 1 12 12 12 12 12 12 12 12 12 12 12 12 1
CANON 11-17 mm   MARRON   C375   CANON 11-15   T-241-195   CANON 12-55   T-241   T-741-195   CANON 12-70   T-70   T-70	NIKON 200mm PZ ED AS 1795-E2895  NIKON 600mm BY AS 1795-E2895  NIKON 11-2-1-2-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4/1	R release unit 555EL O. REW 258 ESPe up 11 ng 64-70 Eask Flosingurs Braziers Espe up 12 ng 64-70 Eask Planty Braziers Espe up 12 ng 64-70 Eask Planty Braziers Espe up 12 ng 64-70 Espe up 11 ng 64-70 Espe up 12 ng 64-70 Esp up 12 ng 12	## 15192 12272575728	REIO 3-5cm TH SUPPIRE  RICOM GRIVISIV 2225-7349  REI INA VI3  REION GRIVISIV 2225-7349  REI INA REFLEX 4 275-64259  ROLLE 12 80X PLATIN ANNIV 1995  ROLLE 1600 HIGH-O SCEEN 1145  ROLLE 1600 100 V USER 2225  ROLLE 1600 000 V USER 2225  ROLLE 1600 000 V USER 2225  ROLLE 1600 100 V USER 2225  ROLLE 170 S MORE 2500 V USER 2225  ROLLE 171 6450 V USER 2225  ROLLE 171 645
CANDN 11-17-mm   NAMRON   23-75   CANON 11-15-75   CANON 12-15-75   CANON	NIKON 200mm PZ ED AS 1795-E2895  NIKON 600mm BY AS 1795-E2895  NIKON 11-2-1-2-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-	LELA WIGGO PROJECTORS   LAW WIGGO PROJECTOR	CANON PELLIX-Sommi1 4/1	R release unit 555EL 0. REW 255 E. 185 E. 19 19 19 64 70 Eask Flooring Brazieris WELL-USEO 19015 LENSES 170 CLLAR D-Risk-1-0. Assets E. 1901 1901 E. 1	MF15/19/21/22/25/5/28	REIO 3-5cm TH SUPERR 1775  RICOM GRIVISTV
CANDN 11-17mm   MARRON   C375   CANDN 11-17mm   MARRON   C375   CANDN 11-15-15   CANDN 12-15-15   CANDN 12-15-15-15   CANDN 12-15-15-15-15   CANDN 12-15-15-15-15-15   CANDN 12-15-15-15-15-15-15-15-15-15-15-15-15-15-	NIKON 200mm F2 E0 AS 1195-12858  NIKON 600mm H9 AS 1795-12895  NIKON 600mm H5 6AIIS 11985-12856  NIKON 600mm H5 6AIIS 11985-12856  NIKON 6000moltulisto 1592-11856  NIKON 6000moltulisto 1592-11856  NIKON 117-530mm 12 AFO 1592-11856  NIKON 127-530mm 12 AFO 1592-11856  NIKON 127-530mm 12 AFO 1592-11856  NIKON 128-11856  NIKON 128-	LEAD WIGO PROJECTORS	CANON PELLIX-Sommit 4/1 229  20 ann Etaire	R release unit 555EL 0 NEW	MF15/19/21/22/25/5/28	REIO 3-5cm TH SUPERR
CANDN 11-17-mm   MARRON   C375   CANDN 11-17-mm   C375   CANDN 10-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C38-12   C38-12	NIKON 200mm PZ ED AS 1795-E2895 NIKON 600mm PM PA S 1795-E2895 NIKON 600mm PM PA S 1795-E2895 NIKON 600mm PA S ANAS 1795-E2895 NIKON 600mm PA S ANAS 1795-E2895 NIKON 600mm PA S ANAS 1795-E2895 NIKON 800mm PA S ANAS 1795-E2895 NIKON	LEL A WIGGO PROJECTORS  VARINUS BY SOUTH HE KOOAK SHARP PANAS DIV LET. S. LOW  VARINUS BY SOUTH HE KOOAK SHARP PANAS DIV LET. S. LOW  SOMY VPLI-FM21 TO PROJ LENS . 5227S  FUXO LEVS DISTAL CAMERAS CAMON POWERSHOT GO IN HIW UK  2385 CAMON POWERSHOT GO ASHEW . 2345 COMPANY CAMON POWERSHOT GO . 2345 CAMON POWERSHOT	CANON PELLIX-Sommi1 4/1	R release unit 555EL 0. REW	MF15/19/21/22/25/5/28	REIO 3-5cm TH SUPERR
CANDN 11-17-mm   MARRON   C375   CANDN 11-17-mm   C375   CANDN 10-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C38-12   C38-12	NIKON 200mm PZ ED AS	LCL & WIGGO PROJECTORS  VARIOUS BY SIDN'HEC KOOK SHAPP PANASONIN, ETC. S. LOW LCL & LOW LCL	CANON PELLIX-Sommit 4/1	R release unit 555EL 0. NEW	### 15192 1227257528	REIO 3-5cm TH SUPERR 1795  RICOH GRIVISIV 2225-3345  REIIMA PISER 1995  REIIMA PISER 1995  ROLLE 1900 MIGH-10 SCEP 1145  ROLLE 1901 SHOOS MIGH-10 SCEP 1156  ROLLE 1901 SHOOS MIGH-10 SCEP 1156  ROLLE 1901 SEGE 1145  ROLLE 1905 SEGE 1145  ROLLE 190
CANDN 11-17-mm   MARRON   C375   CANDN 11-17-mm   C375   CANDN 10-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C28-11   C7-45-495   CANDN 16-55   C38-12   C38-12	NIKON 200mm PZ ED AS	LCL & WIGGO PROJECTORS  VARIOUS BY SIDN'HEC KOOK SHAPP PANASONIN, ETC. S. LOW LCL & LOW LCL	CANON PELLIX-Sommit 4:11	R release unit 555EL 0. FEW   258	MF15/19/21/22/25/5/28	REÓ 3-5 cm TH SUPERR 1795  RICON GRIVISTV 2225-7345  RETINA REFLEX 4 225-7345  RETINA REFLEX 4 275-7425  ROLLE 1-2 SGX PLATIN AMIN. 1995  ROLLE 1-3 SGX PLATIN AMIN.
CANDN 11-17-mm   NAMRON   C375   CANDN 11-17-mm   NAMRON   C375   CANDN 11-15-15   CANDN 12-15-15   CANDN 12-15-15-15   CANDN 12-15-15-15   CANDN 12-15-15-15   CANDN 12-15-15-15-15   CANDN 12-15-15-15-15-15-15-15-15-15-15-15-15-15-	NIKON 200mm (7 2 E) AS 1995-12585  NIKON 600mm (8 GAIS 1988-1259-12685  NIKON 600mm (8 GAIS 1988-1259-12685  NIKON 600mm (8 GAIS 1988-1258-12685)  NIKON 600mm (8 GAIS 1988-1268-1268)  NIKON 1000mm (1 2 4 F	LEAD WIGHO PROJECTORS	CANON PELLIX-Sommit 4/1 229 T20 Various 129 T20 Various 7/25-1225 T30 Various 7/25-1225 T30 Various 7/25-1235 T30 Boxed JMUSEO 7/25-1235 T30 Boxed JMUSEO 7/25-1235 T30 Boxed JMUSEO 7/25-1235 T30 Boxed JMUSEO 7/25-1235 T30 T30 Boxed JMUSEO 7/25-1235 T30 T30 Boxed JMUSEO 7/25-1235 T30	Regisse unit 555EL 0. PEW	### 15192 1/2/2725/5/28	REIO 3-5cm TH SIPPERS 17795  RICOH GRIVISTV 2225-5346  REIIMA MIS 299-115  REIMA MIS 299-115  REIMA MIS 299-115  REIMA MIS 299-115  ROLLE 12 8CX PLATIN AMNIV 1995  ROLLE 1000 MIGHO- SCSEW 1145  ROLLE 1000 MIGHO- SCSE
CANDN 11-17-mm   NAMRON   C375   CANON 11-15-15   CANON 11-15-15   CANON 12-15-15   CANON 12-15-15-15   CANON 12-15-15-15   CANON 12-15-15-15   CANON 12-15-15-15-15-15-15-15   CANON 12-15-15-15-15-15-15-15-15-15-15-15-15-15-	NIKON 200mm PZ ED AS 1195-2285  NIKON 600mm BY AS 1795-2285  NIKON 800mm BY	LEA WIGGO PROJECTORS	CANON PELLIX-Sommit 4/1 229  20 anno Etaire	Regisse unit 555EL 0. NEW	### ### ### ### ### ### ### ### ### ##	REÓ 3-5cm TH SUPERR 1775  RICOM GRIVISTV
CANDN 11-17-mm   MANRON CANDN 15-57 (ELT)1	NIKON 200mm F2 ED AS 1795-22695 NIKON 600mm IM PA SI 1795-22695 NIKON 600mm IM PA SI 1795-22695 NIKON 600mm IM S GAIS 1795-22695 NIKON 800mm IM S GAIS 1795-1795 NIKON 8000mm IM S GAIS 1795-1795 NIKON 8000mm IM S GAIS 1795-1795 NIKON 8000mm IM S GAIS	LEAD WIGO PROJECTORS	CANON PELLIX-Sommit 4:11	Regisse unit 555EL 0. NEW	### 15192 1/2/272/5/32/8	REÓ 3-5cm TH SUPERR 1795  RICOM GRIVISTV 2225-5245  RETINA PIST 225-5245  RETINA PIST 225-5245  RETINA PIST 255-524  RETINA PIST 255-524  RETINA PIST 255-524  RETINA REFLEX 4 275-52425  ROLLE 2-8CM PLATIN AMIN. 1995  ROLLE 1-8001 MIGH-10 SCEN 1245  ROLLE PO 1-10-280/mm 19-10-8  ROLLE 1-15-86-78-78-78-78-78-78-78-78-78-78-78-78-78-
CANON 11-17-mm   MARRON   C375   CANON 11-15   T241-195   CANON 12-55   T28.171   T.741-195   CANON 12-55   T28.171   T.741-195   CANON E05   T2-481   September 12-15   CANON E05   T2-481   September 12-15   CANON E05   T2-481   September 12-15   CANON 24-7012 & September 12-15   CANON 24-7012 & September 12-15   C375-2886   CANON 24-7012 & September 12-15   C375-2886   CANON 25-7012 & September 12-15   C375-2886   CANON 25-7012 & September 12-15   C375-2886   CANON 25-7012 & September 12-15   C375-2886	NIKON 200mm (7. ED AS 1795-52895  NIKON 600mm (8. GAIS 1798-52895  NIKON 1795-600mm (8. GAIS 1798-62895  NIKON 1795-6000mm (8. GAIS 1798-62895  NIKON 1795-6000mm (8.	LEA UNGO PROJECTORS	CANON PELLIX-Sommit 4:11	Regisse unit 555EL 0. FEW	### 15192 1/2/275/5/28	REÓ 3-5 cm TH SUPERR 1795  RICOM GRIVISTV 2225-3345  RETINA REFLEX 4 225-5345  RETINA REFLEX 4 225-5345  RETINA REFLEX 4 255-5415  RETINA REFLEX 4 255-5425  ROLLE 2-8 CM PLATIN AMIN. 1995  ROLLE 1-8 CM PLATIN AMIN. 1995  R
CANON 11-17-mm   NAMRON   C375   CANON 11-15   T-241-195   CANON E05 17-241   E374-15-15   CANON E05 17-241   E387-124   E374-15-15   CANON E05 17-441   E387-124   E374-15-15   CANON E05 20-38 72 81   E475-15-75   CANON E05 20-38 72 81   E475-15-75   CANON 27-10 26   E387-124   E374-134   CANON 27-10 26   E387-124   E374-134   CANON 27-10 26   E387-124   E375-124   E375-1	NIKON 200mm PZ ED AS	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4:11	Regisse unit 555EL 0. NEW	### 15192 11227257.57.28	REIO 3-5cm TH SUPERR
CANDN 11-17mm   MARRON   C375   CANON 11-15   ST 22L.11   C.745-795   CANON EOS 57 22L.11   C.745-795   CANON EOS 52.85 28   C.475-675   CANON EOS 52.85 28   C.475-675   CANON 27-012 21/28 new   C.475-675   C.4800 24-7012 21/28 new   C.575-6286   C.4800 25-7012 21/28 new   C.575-6286   C.4800 25-7014 21/8   C.4800	NIKON 200mm F2 ED AS	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4:11	R release unit 555EL 0. NEW   2285	### ### ### ### ### ### ### ### ### ##	REIO 3-5cm TH SUPERR
CANON 11-17-mm   MARRON   C375   CANON 11-15   T241-195   CANON 12-15   T241-11   T274-195   CANON E05 57 E2L.11   T274-195   CANON E05 20-38 72 8L   E475-1573   CANON 21-10   CANON 2	NIKON 200mm F2 ED AS	LEAD WIGH PROJECTORS	CANON PELLIX-Sommit 4:11	Regisse unit 555EL 0. NEW	### ### ### ### ### ### ### ### ### ##	REÓ 3-5.5m TH SUPERR 1795  RICOM GRIVISTV 2225-3345  RETINA REFLEX 4 225-5345  RETINA REFLEX 4 225-5345  RETINA REFLEX 4 255-5425  ROLLE 2-80X PLATIN AMIN. 1995  ROLLE 1000 MIGH-0 SCEN 1345  ROLLE 1000 MIGH-0 SCEN 1345  ROLLE 1001
CANDN 11-17 mm   NAMRON	NIKON 200mm   P. 20 AS	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4:11	R reliese unit 555EL O. REW . 285 Flosingur's Brackets . 255 Flosingur's Br	### ### ### ### ### ### ### ### ### ##	REÓ 3-5cm TH SUPERR 1795  RICOM GRIVISTV 2225-3345  REI IMA VIa 295-115  REI MA REFLEX 4 295-115  ROLLE 12 8CX PLATIN AMIN. 1995  ROLLE 12 8CX PLATIN AMIN. 1995  ROLLE 1600 MO USER 158-5295  ROLLE 1600 MO USER 158-5295  ROLLE 1600 MO USER 158-5295  ROLLE 1600 MO USER 159-115  ROLLE 1516 METERO HODO 159-115  ROLLE 1516 MO INSTITUTE 159-115  ROLLE 1516 MO INSTITUT
CANON 11-17-mm   MARRON   C375   CANON 11-15   T-241-195   CANON 12-15   CANON 12-15	NIKON 200mm   P. 20 AS	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4:11	Regisse unit 555EL 0. FEW	### ### ### ### ### ### ### ### ### ##	REÓ 3-5.5m TH SUPERR 1795  RICOM GRIVISTV 225-5245  RETINA PIST 225-5245  RETINA PIST 255-115  RETINA REFLEX 4 275-5425  ROLLE 12 85X PLATIN AMINIV. 1995  ROLLE 12 85X PLATIN AMINIV. 1995  ROLLE 1600 HOLLE 1000 HIGH-0 SCENE 11-14  ROLLE 1600 HIGH-0 SCENE 11-14  ROLLE 1600 HIGH-0 SCENE 11-14  ROLLE 1600 HIGH-0 SCENE 11-14  ROLLE PO 140-280mm PROSECTOR 295  ROLLE ISLES METEREO HOLD 255  ROLLE ISLES RESECTED 11-150mm 2345  ROLLE PO 140-280mm PROSECTOR 295  ROLLE ISLES RESECTED 11-150mm 2345  ROLLE PO 140-280mm PROSECTOR 295  ROLLE ISLES RESECTED 11-150mm 2345  ROLLE ISLES ROLLE HIAR 1-3 254  ROLLE HIAR 24-75  SERVAR POR 24-45  ROLLE HIAR 24-75  SERVAR POR 24-75  ROLLE HIAR 24-75  RO
CANDN 11-17:mm   MARRON   C375   CANON 11-15   ST 22.11   C745-195   CANON EDS 57 28.11   C745-195   CANON EDS 20-38 12 8.11   C745-195   CANON EDS 20-38 12 8.11   C745-195   CANON EDS 20-38 12 8.11   C745-195   CANON 27-1012 (Ligsney C47-197-197   C745-197   C745-197	NIKON 200mm   P. 20 AS	LELA WIGGO PROJECTORS	CANON PELLIX-Sommit 4:11	R release unit 555EL O. REW 258  Flosingur's Braviets	MF15/19/21/22/25/52/8	REÓ 3-5cm TH SUPERR 1795  REÓ 3-5cm TH SUPERR 1795  REÓ MA STUST V 2225-2345  REÍ INA M13





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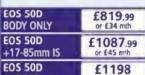


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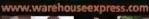


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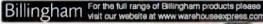
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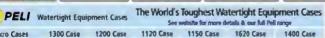






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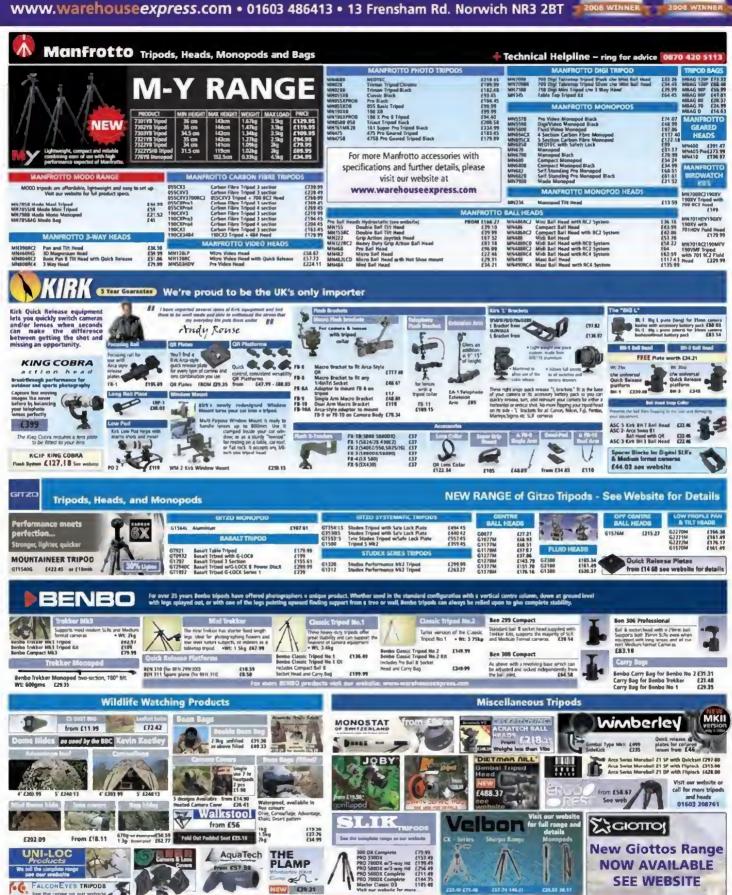


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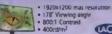
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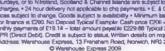
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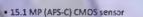
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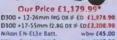
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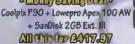
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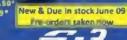


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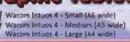
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G1 + Dataseck	At Seen / F \$143,524
28mm F2.8 G	
20FIRM "2.0 3	E+ (E++11/2-110
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35-70mm F3 5-5 6 G	E-+ £44
90mm = 2.8 3	F+ / New 9119-923
	E+ £11
90mm F2.8 G - Black	C. 047
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NIL + 24.95mm E-+ (Mint. C	202.00
IN TETODINI III	222.70
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AX Body OnlyExc / E++ S	293-24
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18mm r4 MM	1.5
18mm F4 MM	E+ £3
28mm 52.8 AF	F+ 91
28mm <sup>-2</sup> .8 AE. 28-70mm F3.5-4.5 MM	102.03
207 Offini 1 C.3 4.0 Help	242.57
28-85mm Ft. 3-4 Mil E+ I New E	349-
35mm *2.8 AE	"E+ ξ1
35mm *2.8 vM	E++ £1
35-70mm F. 4 Mkl As Seen / New 9	269-56
26,125mm F2 2,4 5 L04 F44 / NousC	243.00
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45mm *2.8 viii	E+ 11
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180mm F2.8 NB/	323-10
200mm F2 MM	1. 532
200mm F3 FAF Fee F	169.52
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Mutar II Converter F++ / New F	179-72
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200mm F3.4 E	
TLA380 Floth E++/E++ E RTF340 Flash E+/E++ P7 Battery Folder	

W7 Winder (1594M)	342 ++3
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150mm F2 Zuko Leica 14-50mm F2.8-3.5 Asph O	E↔ £1,	,349
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Picoh GR Eigital II	New E	300
Preah CX1 Silver	£ frinkf £	219
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60-120mm =4.8 FE	E+ / E++ £749-£84
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160mm F43 CB 180mm F4 DF 250mm F4 S 360mm F4 FE	E 2000 000
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260mm F4 FE	E17E11 0749 000
250mm F5.5 C Black	.E+ / E++ 1249-134
250mm F53 C Chmme As 5	Seen ( Fee \$149.5%
250mm F53 C Chrome As 5	Seen / E → £149-£2
250mm F5.3 C Chrome As 5 250mm F5.3 CF	Seen / E→ £149-£25 E+ £45
250mm F5.5 C Chrome As 5 250mm F5.5 C F	Seen / E+ £149-£25 E+ £46 Exc £44
250mm F53 C Chrome As 5 250mm F53 C F. 350mm F53 C Black	Seen / E→ £149-£2 E+ £45 Exc £44 E+ £45
250mm F5.5 C Chrome As S 250mm F5.5 C F	Seen / E→ £149-£2 E+ £45 Exc £44 E+ £45 E+ £45
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33-200mm F33-5 E A-8 UX UEX	Dimo F 153
80-200mm F28 A-D	E+ 1598
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JUMM F28 IFEU AF  TC20EII Conventer  Cosne 19-30nm F3 5-4 5  Sigma 1.4x App EX DG Converter  Sigma 15mm F2.8 EX DC  Sigma 18-50nm F2.8 EX DC	4+ 253
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Sigma 24mm F2.8 Sigma 28-70mm F2.8 Sigma 55-290mm F4.5-5.6 DC HSM	E ++ 1/3
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Sigma 55-200mm F4.5-5.6 DC HSM	New £110
Sigma 55-200mm F4-5.6 DC	1Aint £59
Sigma 29-20tom F2-8 Ago Sigma 79-210tom F2-8 Ago Earmon 14tom F2-8 SP AF Earmon 28-40tom F2-8 SP AF Earmon 28-20tom F2-8-6 Tarrion 75-20tom F2-8-6 Tarrion 75-20tom F2-8-6 LD Tokina 12-17 The 75-8 CP AF LD Tokina 12-17	E+ £299
Tammo 14mm F2 8 SP AF	Peru Priga
Tameno 20-40mm F2 7.3 6 Apoh SD	Fax \$140
Tenne 20 200mm E2 0 5 0	E. C03
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Tarmon 70-210mm +2.8 SP AF LD	t → £393
Tamron 70-30(mm F4-5.6 LD	E++ 969
Tokina 10-17mm F3.5-4.5 DX Fish Eve	New £400
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SB500X Speedight	E- / E-	+ 269	4£7
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CM Disco Dady	A .	Cont	20
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F331 Body Only F2A Black Body F2A Chrome Ecdy	F . 15	-E++	111
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F Photomic FTN Body		.Exc	£14
18mm F3.5 AIS		E+ :	533
F Photomic FTN Body		E++	106
28mm F3.5 AJS			211
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35mm F2 R AIS	.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	F+	F12
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TC14 Converter		E+	23
TC14 Converter		.E+	214
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28mm F3 - Zuko 35-70mm F3 5-4 5 Zuko 35-70mm F4 Zuko 35-106mm F3 5-4 5 Zuko		- 135-13
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85-250mm F5 7 sten		F++ [16
100mm F2.8 Zuico		F. C
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135mm F45 Macm Zuko	Ewt / E-	F129-F18
135mm F15 Tukn Macm		F 62
190mm F28 Zuko	F. (F.	C340. FAC
300mm F4 5 Zuiko	E.	C14D C15
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400mm F63 Zuiko		E-+ 100
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T20 Flash



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E↔ £85
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E++ \$89
E++ / New \$149-\$250
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# **PELI** Clearance Madness!

**PCSE 179 Compact Rolling Case** Will hold 1x Digital SLR + 2/3 lenses. Opens from the top or side and has front and side pockets to carry accessories. Adjustable pack belt tucks away and the shoulder strap is removable. Fits into the Pelican 1400 hard case. Exterior Dimensions: 11.5" x 9" x 5.5". Interior Dimensions: 10.75" x 8.5" x 3.5"

**PCSE 179 SRP £199** 

E+ 1899

E+ \$499 E+ £499 E+ /E+- £599-0699 E+ £240 E+ £199

..Exc £199

F+ \$279

\_E+1549

...F++ £249 Exc /E+ £149-£298 .....As Seen / E+ £75-£149

.. As Seen /E-+ £159-£199

Exc /E++ £449-£699

Exc /E++ £139-£248 E+ /E++ £169-£249 E++ £179-£199

...E++ €199-£295

....E+ £179

F+ 965

\_E+ £95

Mint- \$2.750

....E++ £1,499 .....E++ £699

E+ £549

E+ £249

E++ £399

E+ /E++ £369-£499 E+ /E++ £369-£499

Exc./ F+ (299-(399

.Exc /E++ £199-£293

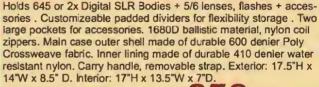
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...E++ £249-£399

Fee \$500

E++ \$799

## **PCSE 180 Pro Tote**



PCSE 180 SRP £99

## PCSE 183 Rolling Backpack

Main case carries many of the D-SLR, 645, 6 x 6 medium format or SLR cameras plus lenses, flashes and other accessories. Removable tray with movable dividers for organising equipment and handles for easy removal. Two inner, gusseted, mesh pockets for accessones. Inline skate wheels with sealed roller bearings and comer protectors, retractable handle. Main case dimensions Exterior: 22"H x 14"W x 9"D. Interior: 20.5"H x 13.5"W x 7"D.

PCSE 183 SRP £229

Also PCSE 182 **SRP £249** 

### PCSE 181 Wheeled Attache

Fits - 645 System or 2x Digital SLR Bodies, 4/5 lenses, flashes + accessories. Padded dividers, gusseted pockets for accessories. 1680D ballistic material in high wear areas. Nylon coll zippers with center lockable zipper pulls. Outer shell made of durable 600 denier Poly Crossweave fabric. Inner lining made of durable 410 denier water resistant nylon. Exterior: 17.5"H x 14"W x 8.5" D. Interior: 17"H x 13.5"W x 7"D.

PCSE 181 SRP £199

£109.99

## PCSE 2552 Camera/Computer Case

The large camera/computer case is made of water resistant 1680D ballistic nylon material. Multiple movable dividers, front and rear document pockets, expandable padded computer pocket (16" x 12" x 1"), adjustable tripod straps, nylon storm cover. Fits in Pelican 1550. Exterior Dimensions: 17.5" x 12.5" x 7". Interior Dimensions: 17" x 12" x 5".

PCSE 2552 SRP £184

£99.99 Also PCSE 247 small wheeled SRP £199 £ 109.99

Also PCSE 283 wheeled SRP £279

£149.99

# PCSE 172 Wheeled Soft Case

Featuring Inline skate wheels and a recessed telescoping andle. Fits - 2x digital Body + 6/7 lenses, flash, accessories. The main case opens from the top or the side for easy access to your gear. Also features a removable notebook computer case.

Exterior dimensions 16.93" x 13.98" x 9.45". Interior dimensions 16.5" x 12" x 7.5"

£109.99 PCSE 172 SRP £149

Also PCSE 104 wheeled large case SRP £319 £184.99

# Divider Trays available...

PCSE 179	RRP £52									£39.99
PCSE 182	RRP £54									£39.99
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**EPSON** 

# CANON





At Premier Ink Supplies, we stock two types of cartridges for Epson printers - Originals, which are made by Epson, and Compatibles, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!" - Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing'

- Computer Upgrade Magazine



Cartridgs Code:	Originals:	Jet Tec Compatibles:	Suitable EP5ON Printers:
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T006 Colour	£17.81 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 918
T009 Colour	£24,48 66mi	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T028 Black	£19.56 tem	£3.90 20ml, 3 for £10.75	Photo 810, 830 ,830u, 928, 935
T027 Colour	£19.58 46mt	£4,89 50ml, 3 for £13,70	Photo 810, 830 ,830u, 925, 935
T038 Black	£9.78 10ml	£3.90 13ml, 3 for for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.58 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
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T0331/2/3, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0341-347 Sel of 7	£98.84	Not yet avsilable.	Photo 2100
T0341/8, each	£11,73 17ml	Not yet svallable	Photo 2100
T0342/3/4 eech	£14 67 17ml	Not yet available	Photo 2100
T0345/6/7, each	£14.67 17md	Not yet available	Photo 2100
T0441-454 Set of 4	£36.20	£14.67, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/8400/8600
T0441 Black	£16.83 13ml	£4.89 23ml, 3 for £13.70	C64/56, C84/86, CX3800/3650/6400/5600
T0452/3/4, each	£8.80 am	£3.90 23ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
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T0481/2/3, each	£12.71 13ml	£3.90 23mt. 3 for £10.75	R200/220/300/320/340 RX500/600/620/540
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T0547/8/9, each	£13.70 t3ml	£4.89 23mt, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.39	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
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T0552/3/4, each	£7.82 6mt	£3.90 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
TD591-599 Set of 8	£89.05	Not yet available.	Photo R2400
T0591/2/3, each	£11,73 13ml	Not yet available	Photo R2400
T0594/5/8, each	£11.73 13md	Not yet available	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet avsilable	Photo R2400
T0611-614 Set of 4	£27.39	£14.67. 3 seen for £42.06	D58/88, DX3800/3850/4200/4250/4800/4850
T0611 Back	£8.80 ami	£4.89 23mt, 3 for £13.70	D68/88, DX3800/3850/4200/4250/4800/4850
T0812/3/4 each	£7.82 am	£3.90 23ml, 3 for £10.75	D68/88, DX3800/3850/4200/4250/4800/4850
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T0711 Back	£8.60 7 4mi	£4.69 13ml, 3 for £13.70	\$20, \$X100/200, \$78/92/120, \$X4000/440050004
T0712/3/4, each	£7.82 5 5ml	£3.90 13ml, 3 for £10,75	\$20, \$X100/200, \$78/02/120, \$X40004400/50004
T0791-798 Set of 6	£68,50	Not yet available.	Photo 1400
T0791/2/3, each	£11.73 10ml	Not yet available.	Photo 1400
T0794/5/8, each	£11.73 10ms	Not yet available.	Photo 1400
T0801-\$08 Set of 6	£42.56	£19,56, 3 sees for £56,75	Photo R265/285/380, RX560/585/685
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T0804/5/8, each	£7.82 7 4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0870-879 Set of 8	£75.35	Not yet svailable.	Photo R1900
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T0877/8/9, each			Photo R1900
	£9.78 tt.4ml	Not yet available.	Photo R1900
T0981-969 Set of 8	£77.31	Not yet available.	Photo R2880
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	£9.78 11.4ml	Not yet available.	Photo R2880
T0987/8/9, each	£9.78 t1 4ml	Not yet available.	Photo R2880
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No.338 Black 11ml	£17.61
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# Circular Screw-Type Japenese Glass Filters

UV / Haze Fitters are used both to profithe lens of your camera, and to absort ultraviolel rays that can cause photos:

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55mm UV / Hazo	£6.84
58mm UV / Hazer	£7.82
62mm UV / Haza	£8.80
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72mm UV / Haze	£11.73
77mm UV / Haze	£14.87
82mm UV / Haze	£17.61
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Skylight Fitters work in a very similar way to a UV liter, but have a pinkeh linge to

add a gerbe warmth to yo	ur pholos
52mm Skylight	€8.84
58mm Skylight	£8.80
87mm Skylight	£10.7
72mm Skylight	£12.7
77mm Skylight	£15.65

DHG Lars Protect Filters simply protect the lens, they do not alter the analys. DHG filters have a thinner frame, to provent

Alignaturid:	
52mm DHG Lens Protect	£11.73
58mm DHG Lens Protect	£13.70
67mm DHG Lens Protect	£18.83
72mm DHG Lens Protect	£19.56
77mm DHG Lens Protect	£22.51

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# Starburs Filters add a dramatic star cross flare to bright light sources, such as streedlight. They also give a slight soft focus effect to the Image 52mm Starburst x4/6/6, each £11,73

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# FILTERS



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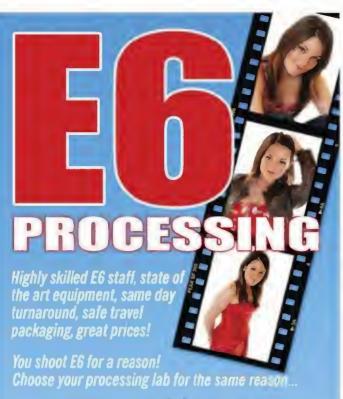
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Processor   Proc	135/3.5 Canon FD 200/4 Canon FD 400/4 5 Canon FD SSC BL Canon converter FD 2X-A BL	1ram £29 EXC+ £37 MINT- £440 EXC+ £25	Wide angle bellows 8x10	AMINITORY (URLUZ pan nead) MINITORY (URLUZ p
M2 bory, black paint   Dick + E292   M3 sh body, black paint   Listly   M17 - F295   M3 sh body, black paint   Listly   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M17 - F295   M5 bory, 5 ling chrome   Dick + E780   M18 - F295   M19 - F295   M20 - F295   M2	Speed inder F1n.  AE matx drive FN for F1n, nicad in a charger).  Speedile 300 TL.	MINT- £150 EXC+ £75 EXC+ £45	Bail extension 12 inch	BAGS ANO CASES Billingham Organal Hadley MMNT £57 Explorer 5832 with wheels, includes ersert EXC++ £245
MS Ship dock, Dank Daily MST C926.  MS Ship dock, Daily Charles Ship Ship Angalom Ship Ship Ship Angalom Ship Ship Ship Ship Ship Ship Ship Ship	Speeding 3770 set (720%, 03A) Fin focus screen AC Angle Inder A2	MINT- £35	72/5.6 Super Angulon XL + centre filter  75/8 Super Angulon	Lightware multiformat MF1420
Except   E	M2 dov. chrome with tag	EXC++ £780 WINT- F2925 EXC++ £780	150/5 6 Symmar, slow speeds sticky, sligh mist in plass 165/8 Surfer Angulon. MNT 6 150/5 6 Symmar S, rear element bad	D. Honoribled 50008 back no w.E. EVY PERS
Except   E	M7 0 72 body, black, boxed M7 0 72 body, black, boxed 35/2 5emmicron M ASPH blk, box 50/2 Semmicron M late, blk, box 90/4 Elmar lightweight	MNT £1350 MNT £1090 MNT £575 EXC++ £459	210/5 6 Symmar, Sinar DBM	145 massetuad v.4 malgorile; drivine — EACH 2.73 198 Hassetuad viav magnifier 42459MINT_538 250 Kiev 45° prism for Hassetblad,EXC++ £45 255 Kindai Canon FD-Miror 4.3 adaptior _NEW £140 950 Mamiya 6454F-fil 150/3.5MINT_£225
Except   E	sucz 8 Elmarii M. Diack, box M4-2 winder SF24D Bash, boxed Handgrip M. hyxed MKAS VI microscope attachment	EXC+ 269 MINT 2169 MINT 559 EXC++ £198	560/5 8 Symmar S MC MNT- £ 450/5 Niktor EXC+ £ 480/5 Apc Forar MNT- £ 600/5 Niktor T ED MNT- £	Mamiya R26; Pro body (no finder)
1009   1009   2004 + 1292   1000 Belgrin Linhof Technika-10go 8 184   1008 55.5 Summarion A38, mint but size   1008 1 1008   1009   1	Liear screen for endo/micro Viso Bellows I Large attaché case, M6 Traveller LEICA SCREW	MINT £39 MINT £119	rui quickbad firm holder ECC++ Horseman 4X5 bag bellows MNT- Polaroid 810 processor 81-22 with firm	Plaubel 67 camera complete
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	g body. 35/3.5 Summaron A36, mint- but mist in glass 1/00H, lyre-shape 10.5cm, foggy 1/00H, lyre-shape	EXC++ £929 some £150 EXC £65 EXC+ £49	Toyo adapter Linhol Technika-Toyo a IIM  Toyo 24cm rail for 8X10 models  EC+ Toyo rail camp hinged type Wista 4X5-fit rft hother 6X7 hov	E95 EN EN ENDOUM E
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# **Roger Hicks**

# ... CONSIDERS THE CLOSE RELATIONSHIP OF PRICE AND DEMAND



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www. rogerandfrances.com.

PRICE-DEMAND curve is a wonderful thing Economists would have us believe that as prices fall, so demand increases. A multimillion-pixel Hasselblad is unaffordable to most of us at £10.000. but drop the price to £,2000 and we'd look hard at the picgybank. At £500, we might find the money very quickly indeed.

Price-demand curves do not, however, apply to all goods for all people. For example, I was recently told that the price of a ticket to a Premier League football match is £50-£100. To me, this is truly astonishing, as I would cheerfully pay to avoid having to watch a football match. Perhaps I wouldn't pay as much as £100,

but probably £50 and certainly £25. In other words, yes, there is a price-demand curve, but it works backwards.

This set me thinking about the nature of value - something I do guite often, as I am basically lazy and value my time. If I can work half as hard as the next man and still live comfortably, I'll cheerfully forego quite a few of the things that he buys with his (literally) hard-earned money.

This led me to the difference between 'want' and 'afford'. There are some things we want and can afford, some things we want but cannot afford, some things we can afford but do not want, and some things we neither want nor can afford

Price-demand curves apply only to the first two - the things you want - and even then, only across a very limited range. Much as would like a Bristol Fighter (the car, not the aeroplane), I still couldn't afford one if the price were reduced by 90%. With the right camera, on the other hand, If I could find £2,000, I could probably find £3,000. I have already given the example of a football ticket as something I don't want at any price, even though I could afford it, and a good example of something I neither want at any price nor can afford would be a football club.

But then, two more things come into play. One is excess (or multiplication) and the other is a sort of moral judgement on what something is 'really worth.

For the former, Istrongly suspect that many (perhaps most) AP readers have more than one camera, at least if they have been interested in photography for more than a few years. Admittedly, the second (or third, or tenth, or fiftieth) camera may not necessarily be used, or even usable. You see something in a charity shop, or at a carboot sale, or it's a leftover from some earlier stage in your photographic career and is kept for sentimental reasons or because it's not worth the effort of selling. Or maybe a friend says, 'As you're interested in photography, would you like this?

Cameras don't take up much space, though, and they don't eat much, and

# **GG** As for the question of what something is 'really worth', this is so intensely personal that the only real guide is the marketplace 55

hesdes it can be interesting from time to time to try something different: a rollfilm camera if you normally use 35mm or a digital model, a rangefinder if you normally use a reflex,

even a large-format camera. I'm rather more puzzled by people who own (for example) ten bicycles, or four Land Rovers, or even, for that matter, a holiday home. For the last, I'd far rather leave my options open and go somewhere new, to say nothing of eating cut rather than cooking with a load of second-best pots and pans.

As for the question of what something is 'really worth', this is so intensely personal that the only real guide is the marketplace. I apologise for coming back (yet again) to Leicas, but the Noctilux 50mm f/0.95 lens is an excellent example. It costs more than £6,000 The usual chorus of complaints has been raised 'Leica has lost touch with reality'; 'No one needs a lens that fast', 'This will only be bought by men who feel a need to say, "Mine's bigger than yours". And so forth.

But actually, I did use the old 50mm f/1 lens at full aperture at ISO 2500 (the maximum on the Leica M8), and there were still times I was shooting at 1/30sec. If I were a theatre photographer, a Noctilux would be an all but essential tool for me, and if I were rich enough, it's a tool I'd very much like to own. All right, I don't need (or want) it badly enough to find the money for one. Equally, though, I can't see any reason except sour grapes for decrying either its existence or its price. AP

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